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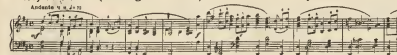
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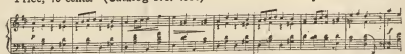


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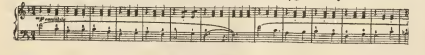
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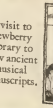
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THE ETUDE

FEBRUARY, 1927

Single Copies 25 Cents

VOL. XLV, No. 2

Keyboard Orientation

No ONE can be properly called an accomplished pianist until the fingers become so well orientated to the keyboard that they seem to fly to the keys with the instinct that migrating birds employ in flying to their new homes.

Playing in the dark is an excellent practice. It destroys the tendency toward timidity. One should know the keyboard by the feel of it. The distances should become automatically measured. A great deal, of course, depends upon the habit of sitting invariably in the exact spot in front of the keyboard every time one plays. Moving the chair a fraction of an inch can make a notable difference during the course of a few days in one's automatic orientation at the keyboard.

Time and again we have had teachers write us that they have trouble in getting little pupils to keep from bobbing their eyes from the printed page to the keyboard. The whole trouble is lack of orientation. The child has not had enough time spent upon getting the feel of the keys. One way of overcoming this—if the youngster is old enough, is by means of scale playing with the eyes shut. Many of the great artists employ scales and arpeggios to develop orientation. Others employ skips. Some quite advanced players find that their orientation has been neglected when they are forced to wear bi-focal lenses. Try playing in the dark, particularly playing scales and arpeggios in the dark, and you will discover that proper orientation will return.

One Secret of Teaching Success

ONE of the very greatest mistakes that music teachers make is that of failing to realize that the little pupil, tasting new harmonies and new melodies for the first time, hears them through totally different ears than those of the more or less tone-tired teacher.

Years ago, we can easily remember the first time that we made the discovery of the suspension of the tonic chord in the second position over the dominant. It was really a thrilling revelation to our eleven-year-old ears. We played it over and over until our relatives were ready to chloroform us.

Then this became an old story and we looked for new tonal sensations. Today we find them now and then in Stravinsky and his ilk. But, it is a colossal error for teachers to think that, because nothing short of Stravinsky whets their satiated appetites, the children who are coming along are not as greatly elated over their tonal steps in tonic and dominant and the secondary sevenths.

Today we heard in a studio building Grieg's lovely "Papillon." Having taught the piece several hundred times, years ago, it presented a very different impression to our ears than it did then. But the point is that Grieg's little masterpiece was making the same thrilling appeal to our own ears years ago, for the first time to-day, as it made to our pupils' ears, hearing it for the first time, as it made to our own ears years ago.

It is a part of the trick of teaching to keep fresh—to keep young and share this enjoyment with the pupil. There is nothing quite so fatal to musical progress as a stale, blasé, tone-tired teacher. As all teaching is good or bad largely in the capacity of the teacher to go back in his own memory and re-create his desires, imagination, capacities and tastes at the age of the pupil he is teaching, so every piece should be looked upon as though it were a brand new piece one were hearing for the first time with the pupil—even though the piece be Handel's "Largo."

We are wholly out of accord with any musical system that would plunge the child beginner in a morass of modern cac-

phony. The child's musical development normally parallels the chronological advance of the art. This is scientific. Students of biology are readily convinced of this. First, simple lovely melodies, easily digested harmonies, then fluent natural counterpoint. Leave discords for old age—if you cannot content yourself with anything else. Pity those whose musical digressions are so overloaded that they have lost their appetites for Grieg, Schumann, Schubert, Chopin, Beethoven, Haydn, Gluck, Bach and Palestrina.

Goofus

This is a confession of ignorance. We don't know what a "goofus" is. We have no idea where they can be caught or what the market price for a real live "goofus" may be. More than this we don't know what a "Hot Sock Drummer" is nor do we know what a "Sweet Dance Trombonist" is. We have seen many trombonists who were not any too sweet. In fact, in looking over the advertisements of musicians in a theatrical paper, we were brought up short with a realization of our ignorance. Here is a branch of "the profession" speaking a language we not of.

Thousands of such players contribute to the joy of the millions who still think that Wagner is a base ball player and Bach (Bok) the name of a once famous brew. Far be it for us to confound anyone who brings happiness to the world.

One of the advertisements repeated in part will be a revelation to some musicians who perhaps are inclined to patronize their lumber brothers with too little grace. What can you do, in translating an advertisement like this, taken from a musical, theatrical, vaudeville, circus, side-show, country fair, street show, medicine-show periodical of remarkable journalistic interest and enterprise?

AT LIBERTY, TROMBONIST.—Hot and sweet, Plenty pop. Read and fake, can sing. Play in tune, gold outfit, tuxedo, double at drums, dirt and flash, hot sock cymbal. Ham lay off. Young and good looking. Some violin when needed, double stop and goofus.

State Control of Private Music Teachers

IN A RECENT issue of the *Signale für die Musikalische Welt*, Otto Steinhausen discusses in detail the advisability of governmental supervision or control of private musical instruction, in an article entitled, "Zum Ministerialerlass über privaten Musikunterricht."

While the writer is very liberal in presenting both sides of the subject, it is quite obvious that the idea has already created a great deal of bad blood in Germany.

In America, a system of governmental control of private instruction would in the opinion of THE ETUDE result in interminable confusion, endless misunderstandings, profitless bureaucratic machinery, and in some instances, alas, as has been evidenced in the past, by the school-book scandal, the disagreeable stench of graft that always follows the operation of proprietary interests through political tools.

Music is essentially an art; and, while there is a science of pedagogy in the teaching of music, the artistic element is so important and demands such enormous variety of material and treatment that the introduction of any such thing as governmental control of private teachers in America would, in the minds of most experienced and thinking musical educators, prove far more of a disaster than a benefit.

Periodical Alarm Clocks

THE ALARM clocks of modern civilization are the periodicals, the magazines of the world. Every week, every month, the printing presses wake you and me to new opportunity, new effort, new joy.

The present enormous world activity and cosmic interest is due to the huge expansion in the means for disseminating thought. We have made a greater advance in many directions in the last century than in all the previous history of man. The part played in this by the printing press has been enormous. It was not enough however that men's thoughts should be stored away in books. Civilization must be kept awake, and the newspapers, weeklies and magazines have brought to the ordinary man in the streets the same information and opportunity to learn that years ago was obtainable only by people of nobility or immense wealth.

This accounts for the fact that a man such as Henry Ford, without college training, can in the short course of three decades rise from the humble position of a bicycle mechanic to that of one of the richest and most influential men in the whole world.

We have letters from thousands and thousands of music lovers who have enthusiastically told us that the periodical visits of THE ETUDE to their homes and studios have been the means of walking them to new understanding of the glorious things that come with the acquisition of musical training. These letters, which have poured in upon us for years, have been an immense editorial stimulus. They have shown us that we all need this regular awakening to our responsibilities, our gifts, our talents and our opportunities as well as information on how to realize our ambitions. The family without periodical alarm clocks is sleeping away its finest opportunities.

Worth While

"BUSTER" BROOKS stood by the "Bunny Chaser" in "Joy Dreams Park" all day. He watched the crowds take a chance upon the stuffed rabbit that would be the first to ascend a green incline. The winner had the choice of a peculiarly rank cigar or a feathery doll that looked like a cross between a pen-wiper and a sick bantam chicken. Then came the rain—the rain that drowned out business for two days. Buster closed up his stand in despair and went over to the auditorium where the great band played.

"Gee," said Buster, "what chance has a guy like me to get on in the world with the kind of a job I've got? Mary is always askin' me why I don't do something worth while. What's the difference between the like of me and them guys up there playing the trombone? Bet I could play one of them!"

From his inside pocket he got out a copy of the show paper and turned to the section devoted to music. That night he wrote to the manufacturer of wind instruments and got pointers how and where to begin the study of the trombone. Two years later, after much real sacrifice, the bright-eyed Mary saw Buster resplendent in a fine uniform, playing in a band of good standing. Buster had a job "worth while."

A great deal of life-success depends upon deciding upon something "worth while" and then working overlasting to make yourself "worth while." One of the leading piano teachers in a great city made this decision years ago. He was a poorly paid artisan in a factory. He was confident of his musical talent and ability, and, although it took him twenty-five years to reach his present highly profitable and honorable position, he attributes it all to his youthful decision to do something "worth while."

Severs

ONCE upon a time we used to worry about the effect of the great volume of putrid fiction and obscene songs that are vomited out of the printing presses of mercenary publishers in some of our American cities. Of course the general effect

of these works cannot fail to be tragic in the cases of thousands of young victims. That they should be suppressed is so obvious that we cannot help wondering at the state of perpetual glaucoma of some of our officials.

On the other hand we have become convinced that the greater part of this material passes through what can only be described as the brain sewers of multitudes. These people have intellects that rarely do anything that approaches real thinking. They read novel after novel, magazine after magazine, and sing song after song. They are human conduits of smut. It apparently does them little harm, because they have become hardened to it. They do, however, pass on the contamination to many innocent young minds and often do incalculable damage.

Like "Typhoid Mary," they seemingly go unharmed while they disseminate germs of tragic destruction. Such people should be quarantined for life for the good of society.

The teacher who has been able to supplant objectionable works with works of real beauty has accomplished something for the good of mankind—something often far greater than the persistent efforts of great bodies of police and judiciary.

Does a College Education Pay?

EVERY now and then some radical personality, such as H. G. Wells, produces a sensational statement impugning the value of a college education. Music students are often influenced by these figures. "Who's Who in America," the distinguishing characteristic of which is the line, "Not a single sketch in Who's Who has been paid for—none can be paid for," has codified the 34,978 persons in the latest edition. Those who have either graduated from college or have attended college are over 17,000. Those who have had merely a common school education are 18,800. In other words, the college-trained person has eight times the chance to gain national recognition of the one without it. Nuff said!

Gilt Edged

WHEN the financier secures a bond in a rock bottomed corporation paying five per cent. interest on the investment, he calls such a security "Gilt Edged." In other words, he is guaranteed a fine return upon his expenditure for years.

Once we asked a non-musical parent of large means, what he thought of all the money he had invested in his children's musical education. Replying in the jargon of his business he naturally said, "Gilt Edged." He pointed out that the dividends he had been getting for years from having music in his family were worth many times five per cent. upon a great many thousand dollar bonds.

Recently we showed a practical man of affairs a wonderful combination of talking machine and radio. After hearing the machine in operation, he said,

"Well, that machine costs nine hundred dollars. Think what it gives. Nine hundred dollars invested at five per cent. week. This machine is the door to a whole world of music. It will enable your children to make much more rapid progress the home night after night, year after year. How could you possibly buy more pleasure for less than one dollar a week?" In fact, of all the commodities one buys with one's cash, hard earned or otherwise, music seems to pay higher dividends over a longer life period for a smaller investment than almost anything else.

One thousand dollars invested in an automobile literally disappears after seven years. A fine piano may last two and three times as long.

One thousand dollars invested in a music education lasts a life time.

Gilt Edged? We should say so.

WE are living in an age when the average human being naturally expects, as a matter of course, to have a knowledge about many thousand more things than his grandfather ever expected to know. The interest in the band, for instance, is increasing by leaps and bounds. The man who only a few years ago did not know a tuba from a piccolo now feels more or less ashamed when he hears his friends talking knowingly upon such learned and sophisticated subjects.

The love of a band is one of the most primitive traits of man. The moving power of music, which will instantly set thousands and thousands of feet tapping to a contagious tune, is certainly no usual force. No one knows when man first began to group instruments together to play in concert. The Chinese, the Egyptians, the Assyrians, the Persians, the Babylonians, laid enormous stress upon music; and stone carvings reveal huge collections of performers whose last blasts and twangs and crashes sank into the silence of the night of time long before the Christian era. One of my friends with a penchant for musical history has called my attention to the record of Josephus, who claimed that in the first Temple of Solomon there were no less than 200,000 trumpeters who played upon the silver trumpets prescribed by Moses. In addition to this there were some 40,000 harps and psalteries made of purest copper. No wonder the Jews are musical!

The modern wind band, according to historical records, may trace its beginnings in Central Europe in the middle ages. During the dark ages, music—once exalted to such great heights by the Israelites, the Greeks and the Romans—had descended to the lowest level. Accordingly, in the Central Europe of the middle ages, music

What Every Music Lover Should Know About the Band



An Interview with the Internationally

Distinguished Conductor and Composer

LT. COMM. JOHN PHILIP SOUSA, U. S. N. R. F.

This interview was prepared upon outlines furnished to The Etude representative by Commander Sousa, and thereafter, in accordance with our practice, submitted to him for approval. The picture shows the famous bandmaster at the head of the U. S. Navy Band during the Great War.



LT. COMM. JOHN PHILIP SOUSA, U. S. N. R. F.

was, apart from certain church usages, largely in the hands of roving minstrels of both sexes, usually of very questionable virtue and honor.

In fact, these objectionable minstrels were considered a menace, and laws were enacted to repress them. They were called "shadows" or "roving men." The law even denied them the right to

inherit property, to collect debts, to take part in Christian sacrament.

These "musical pariahs" however, did an important work in preserving folk lore and folk tunes which otherwise might have been lost to the world. At great fairs, church festivals and state occasions they could collect more spare coins than ordinarily, and naturally they came in great numbers. Together in this way, they would get up impromptu bands which were possibly the first of the modern bands.

In the Grove Dictionary there is an engaging account of these first bands. The favorite instrument was that which many civilized men find insufferable—the bagpipe. A peculiar dignity was attached to the drum and to the trumpet, as minstrels were forbidden by law to play upon these instruments, their use being reserved for royal and state personages.

It is not astonishing to learn of this dignity attached to the trumpet, which, with its descendant, the cornet is the backbone of the brass section of the modern wind band, when we remember the regal importance assigned to the trumpeters who announced with fanfares the approach of His Majesty the King. No other instrument quite approached the trumpet for the purpose. Students who are familiar with Shakespeare will remember the constant recurrence of the stage directions indicating a fanfare when royalty is approaching.

Beethoven's Piano Sonatas and How to Teach Them

By FREDERICK CORDER

Professor of Musical Composition at the Royal Academy of Music, London, England

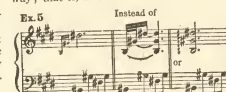
Part VIII

Sonata No. 14 (The Moonlight), Op. 27, No. 2 in C# Minor



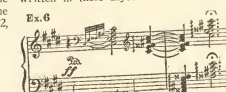
They are less likely to commit the same crime at 46.

The next trouble you encounter is that of the spread chords at 59, 61 and 62. The conventional notation for these seems to direct you to play them exactly the wrong way; that is, instead of



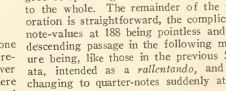
The second of these ways would have been the more correct, but it looks very clumsy. Beethoven's way of writing—like that of writing all ornaments (but these are not ornaments)—was quite right according to the canons of his period, but suggests to our eyes that DE is a more important note than B, whereas the reverse is the case. The third way is, after all, the most sensible.

There is remarkably little on which to comment in the development and recapitulation of this movement, the same passages recurring in different keys. When we reach the Coda, mark well the EX in measure 160, and don't be alarmed at the very uncumbrous notation of the big spread chord at 165. This is how it would have been written in these days:



Do not fail to notice the difference in degree of spreading in 168, lending emphasis to the whole. The remainder of the peroration is straightforward, the complicated note-values at 188 being pointless and the descending passage in the following measure being, like those in the previous Sonata, intended as a *rallentando*, and not changing to quarter-notes suddenly at the last three notes.

The last note in 200 had better be made C#₂, finishing thus:



The whole idea of "Moonlight," actual or moral, is conspicuous by its absence from this gorgeous movement. It is a

storm which rages over a man's body or soul, which you please.

Sonata 15 (Pastoral), Op. 28, in D Major

Do you know enough about harmony to answer the question "Why Pastoral?"—if anybody should know? I thought not. At least you know what a Tonic Pedal is—the persistent sounding of a keynote—against other chords than its own, an effect of which particular composers, notably Gounod and Grieg, have been very fond. If you have ever heard that detestable instrument, the bagpipe, you cannot fail to realize the effect I mean. The bagpipe was, in former days, supposed to be the instrument most affected by peasants, and the most associated with rustic, or pastoral music. So music of this kind, especially with alternating tonic and dominant harmony



is said to possess a rustic, or pastoral character, a color which can be heightened or lessened, naturally, by the manner in which the composer lays it on. Although the rustic character is pretty obvious all through this Sonata, Beethoven did not give it any name; this was done by Liszt who edited an early edition and felt that the attention of players needed stimulating. I don't know whether you are a good enough musician to notice the fact that about this time Beethoven's style was distinctly changing. He had felt the danger of getting into a groove and had tried timid experiments with the number and character of movements in his works; but these did not take him far enough. The present may be considered as the last of the "conventional" Sonatas, and he cloaked its conventionality in a garb of picturesque. Perhaps he did not like to direct attention too pointedly to his intentions, and so refrained from putting the obvious title to his work.

The suitable placidity and monotony are conveyed well by the gentle drop of the opening subject which, you will notice, is unusual in its rhythm.



"Dark shadows of the tender chestnuts woo our wearied limbs."

It divides up into two uneven portions, which are used in the development as two separate ideas. The six measures and four measures, being repeated, are followed by a continuation phrase of eight measures, which on being repeated becomes eleven. And so it goes on, three and four-measure phrases, or six and eight-measure periods weaving together with an unaffected freedom which gives a quite novel sense of continuity. At 76 take care to keep the

In the time of Henry VIII (who, it should be remembered, as a musician) the royal band consisted of fourteen trumpets, ten trombones and two drums; to which were added two viols, three rebes, one bagpipe and four tambourines. The rebe is the only one of this group which has disappeared from present-day orchestras and bands. It was a primitive string instrument of oriental origin, shaped not unlike a mandolin. It had three strings tuned like the violin, and was played with a curved bow. It may be regarded as the progenitor of the violin family.

In Germany the trumpeters held high standing; in fact, they were formed into a guild which was known as the "Royal Kettle-Drummers and Trumpeters." It was very difficult to join this guild, which was under royal protection and required an apprenticeship of at least six years. Even in that remote time the compositions of contemporary composers show that these instrumentalists were in the possession of no insignificant technique.

All sorts of queer laws governed the performance of these musicians. Wandering musicians, for instance, were prohibited from playing within the city boundaries. That was reserved for the regularly organized guild members. The number of musicians that might perform depended upon the significance of the event. For instance, at an ordinary wedding only four, five or at the most six pipers could take part. If more participated, the town musical director was fined. In the case of kettle-drummers or trumpeters, it was strictly forbidden for them to perform for any one of less rank than a Doctor of Laws.

Finally, in 1426, the century which was to result in the discovery of the new world, the Emperor Sigismund of Germany, as a mark of great condescension, permitted the city of Augsburg to have a corps of town trumpeters and kettle-drummers. This august permission later spread to other free towns.

One of the peculiar characteristics of early bands was that they were composed of separate groups of instruments—flute bands, oboe bands, trumpet bands, hunting-horn bands. The Twenty-Four Viols of Louis XIV are famous in historical record. Louis XIV wisely saw the importance of music to the state, and employed the Italian, Lully, to organize regimental bands as a regular part of the army. These were to take the place of the bands which had been privately engaged by the commanders in the army at their own expense. Strange to say, these bands at first were reed bands and not brass bands, consisting of four groups of oboes and drums.

As for the early bands of trumpeters, they learned their parts by ear and probably did not understand notation.

With the improvement of instruments and more frequent opportunities for playing together, daring innovators undertook to bring the various families of instruments into one group.

About 1690 a single-reed instrument with a most pleasing quality made its appearance. It is said to have been invented by one Johann Christopher at Nuremberg, although others contend that it is of earlier origin. It was the clarinet. Its wide compass, its flexibility in enabling the performer to play very softly as well as loudly, destined it to take the place of the violin in the band.

Thus, step by step, through the labors of inventors, the instruments of the band were increased in variety and greatly improved in quality. Three names stand out in the history of the instrumental world as great leaders. They are:

Adolphe Sax, born at Dinant, Belgium, November 6, 1814, and died at Paris, February 9, 1894. Sax was the son of Charles Joseph Sax, himself a famous maker who had greatly improved various instruments. His son Adolphe, "Sax the Great," as he is called, was a practical musician and an excellent performer upon the flute and the clarinet. His great achievement was the invention of the Saxophone in 1842. The Saxophone is a single-reed, metal instrument with a conical (cone-shaped) bore (interior). The greatest authority of his time on instrumentation, Berlioz, instantly identified this instrument as one of enormous

possibilities; and his prophecy has been carried out in our day by the fact that, after the piano and the violin, it is the most widely heard instrument of the present time. The instrument was adopted by the French Military Bands with remarkably the fine effect. In my opinion the Saxophone, as used with the modern concert band, is of utmost importance in contributing to the rich balance which modern scores demand.

Friedrich Wilhelm Wiprecht was born at Aschersleben, August 8, 1802, and died in Berlin, August 4, 1872. He was an accomplished musician. At first he became famous as a trombone player and then later played violin in the Court Orchestra. Ultimately he became Director General of the Prussian Military Bands and effected many vital and remarkable reforms in instruments and effected many vital and remarkable reforms in instruments. Among other proving the tone mass of these organizations. Saxo-things he violently contended that he had invented the Saxophone prior to Sax, but the courts all sustained the claim of Sax. He did, however, invent the bass tuba and made numerous other improvements.

Theobald Boehm, born at Munich, April 9, 1794; died at Munich, November 25, 1881. Boehm was an excellent musician and played in the Court Orchestra. He virtually remade the flute by modifying the bore and rearranging the holes to insure fullness and purity of tone. The Boehm flute showed marked improvements in mellowness and fullness.

Of course, there have been numerous improvements made by other inventors and manufacturers, but these three great innovators literally made possible the highest achievements of the modern concert band, giving it an immense variety of tone color and great flexibility.

This hurried survey of the high lights in the history of the band is of importance to the music lover, particularly to those who in the past may have had the inexplicable and utterly erroneous idea that a band does not deserve to stand upon as high a position in the world of music as does an orchestra. There are narrow-minded musicians who look upon the band with a patronizing smile which is really an indication of their ignorance of the history of musical art.

The band and the orchestra have distinctive fields. The military dignity of the band, as indicated by its history, and the regal gravity make it incomparable for certain effects. At the same time, the extraordinary flexibility of the wood wind and saxophone sections, the smoothness of the cornet in accomplished bands, and the beauty of all the other instruments, make it possible to translate to the band the modern literature of the orchestra with astonishingly fine effect. Of course, I am now speaking of the concert band drilled to a high degree of excellency. Comparisons are often made between really fine orchestras and amateur bands or bands of indifferent performers. This is unfair to the band.

I have always opposed the use of string instruments in the band, with the exception of the harp—the harp being allowed because there is no instrument in the band to simulate it. There would be no more reason for seeing a bass violin in the band than there is for admitting violins, violas or cellos. The tuba proper can control your touch so as to play the B with the requisite delicacy, but one must think of one's audience a little. When they see the player swing his arm over they expect a climax akin to a singer's top note. This is not the case, and it is in much better taste, I think, to let the left hand play the A of the triplet accompaniment, if indeed such relief is required at all.

At the fourth beat of 23 it is generally customary to release the soft pedal and to play a *tre corde* until the end. The soft pedal is resumed till the end. The portion with the wide-spreading arpeggios (33-40) may slightly—but very slightly—increase its pace, but beware of exaggeration.

Of the orchestra and the band, each has an absolute place things: they may both be either very artistic or very inartistic.

(Continued on page 156)

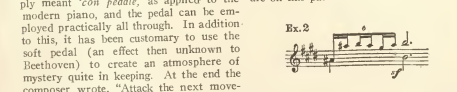
THIS IS incontestably the most generally admired of all Beethoven's writings. How far this is owing to the absence of an ordinary "first movement" it boots not to say, nor how much is owing to the sentimental anecdote grafted upon it. It is enough to realize that inferior players find in the dreamy *Adagio* a piece in which the finger work is so simple and straightforward that they can let their feelings loose and believe themselves inspired.

Of this movement it has been truly said that "almost every mistake that was possible to commit was made in the writing down of this simple and noble piece." It is called a "Fantasia Sonata," but omitting the first movement does not make it a Fantasia. It is marked *Adagio*, but it is impossible to think of it as two in a measure. The time should have been 12-8 *Andante con moto*, when there would have been no doubt as to the length of the sixteen-beat in the melody, which should be played

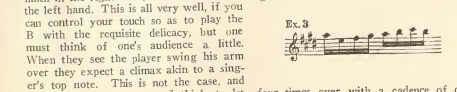
The *Minuet* (not so called) continues the "Moonlight" idea; that is to say, it is intended to be played with extreme delicacy. Though there are *crescendos* and *sfz*, the tone is never to rise above *ff*. Save all your forces for the *Finale*, where you will find plenty to do.

In this Beethoven indulged his liking for sudden *sfz* in piano passages rather oddly. Many people make a *crescendo* through the first two measures and another through the second and third, because it feels so natural; but what, then, are they to do with the next three? I think Beethoven's directions, bizarre though they seem, had better be observed.

On the second beat of measure 10 it is better to play the A with the thumb of the right hand rather than spoil the smoothness of the left-hand part. The same applies to 12, 112 and 114. The trills in the second subject, at 30 and 32, are on this pattern:



At 33 a sudden half-note chord *ff* is followed by a passage, not difficult in itself, but in which it is easy to go astray. Beginning on the third beat of 33 it has this figure:



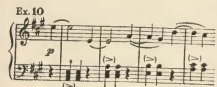
four times over with a cadence of one and one-half measures. It is then repeated an octave lower six times over with a cadence of two measures. There is the added complication of the left-hand part appearing to be the same both times, yet being syncopated the second time.

Play these measures by themselves (33-43) and notice how artfully the extension is made, because it all recurs at 129-139. The very evident fact that we are now in C# minor ought to put you on the lookout for F#; but, alas! people who don't use their ears only too frequently torture their audience by playing F# in all the chords of measure 50 except the first.

Play Whole Movements

BY THIS TIME you should be arriving at that stage when you can carry a whole movement in your head and deal

double accompaniment in eight notes light in both hands. Also, the *Coda* subject (134) needs a slight accent on the first of each measure in the left hand, to point out the syncopation in the right hand which is so long continued that otherwise you may go astray in your time.



One would hardly want to observe the repeat of the first part of this movement; it is too uniform in character, and the materials are abundantly dealt with in the remaining sections.

That Beethoven here the unexpressed tie in mind seems to me evident by the character of the development, which is made up almost entirely of patterns derived from the principal subject, an unusual proceeding on his part; for, if you will recall any of the previous Sonata, you will find that he prefers to toy with subordinate material. Here, as in the Pastoral Symphony, he obtains a desired monotonous character by harping on one rhythmic figure for an exaggerated period. The figure of measure 9 is in fact repeated 33 times without interruption, after the phrase of which this part has already been dealt with ten times. The course of the music is so clear as to need little explanation. The modulations culminate in a pedal point on E \sharp for no less than 38 measures and a pause. By a favorite device the composer affects to have lost his way and gives us four measures of the second subject in B major, to which he won't do and tries again in B minor. That is more like it, and a touch of dominant seventh on A achieves the desired purpose of leading him back to the key in which he would do and tries again in B minor. The recapitulation follows the usual course, without alteration. The *Coda* is the same tonic pedal as the opening, with the subject *crescendo* and *diminuendo* with the most delicate Cadence possible.

The Pastoral Spirit
THE SLOW movement maintains the pastoral character in a way of its own. It consists of a four-measure time in D minor, with a very similar four-measure modulation to the dominant. The repetition of these eight measures does not add to the interest and is better omitted. Eight more measures, made out of repetitions of theme two, form a middle part, the needful contrast being obtained by clever harmony, and then the first strain comes over again, with the melody in octaves and expanded from four to six measures. This second part is also marked to be repeated, but this repeat also may well be spared, as we are going to have it all over again presently.

The key now changes to the tonic major and a section corresponding to the Trio of a Minuet follows. That is to say, it is a small compact movement complete in itself with first portion of eight measures going from D to A, and a second portion of similar length getting back again. Each of these portions is meant to be repeated, as a matter of course, but here I quite sympathize with the musical amateur who omits all repeats that are not written out in full, though I cannot approve his motive.

Well, after the Trio comes a part which he (the amateur) does not know how to abbreviate, and I shall not enlighten him, though I should like to. The original eight measures are played once more and then repeated in the form of a florid variation. Then the same with the second part, which I am bound to say, hangs on hand terribly unless played with the utmost ease and grace. The accompanying broken octaves

need to be kept much in the background or else they sound clumsy and out of place. The *Coda* which lingers over the subject and gives us a final reminder of the Trio, dying out at last in an exhausted way with a very pretty cadence. By a curious fatality I have nearly always heard this movement attempted by unmusical pupils who have been unable to bring out the real beauties of it. Such pupils' chief merit is their omission of all repeats. They would do better still to omit the remainder.

The Scherzo

THIRD movement—Scherzo. A dainty little trifle, this suggestive of a coquette *Pac de Deus* in a pastoral ballet. It is like to have been written in such a way on the stage, illustrated by two dancers dressed as shepherd and shepherdess *à la Watteau*. A very quaint effect is produced by the treatment of the little theme in the Trio. It is identical in the first and the second parts, save that the cadences are exchanged, the first ending on B, and then D; the second having D, and then B. Call the first measure you catch it. So the repeat marked by dotted double-bars must on no account be omitted. It is very short. But contrivance, I think Beethoven should have indicated that on returning to the Scherzo measures 17-32 had better be omitted. It would keep the piece in better shape. But I doubt he thought it need not matter so tiny a piece. People were much more tolerant of lengthiness in his day than they are now. How prettily this movement would come out on the orchestra!

Rondo, Allegro, no tempo. The simplicity with which this movement opens the player to take it too fast, but it is a stern speed the accent of the transition subject at 17, which is

Ex. 11
The second subject, or episode, which follows also needs a restrained speed. It is a little intimate phrase for three voices, suggests the *Andante* of the *Concerto*, and yet entering an octave below the last becomes for the time the principal.



The octaves at 49 and 50 are weighty and important. Do not make them too short. In the measures 9-11 and 12-14 and now again in 60-62 and 64-66, Beethoven has marked a — , with rather indefinite intention. Some teachers seem to be wishes to stretch the third eighth of the measure, and sometimes the fourth. But either is hardly practicable. I have never heard anybody attempt to play these measures with any other than the natural emphasis, viz:

Ex. 12
The stress must come on the first, and the fourth. Each time it is like a harmonic on the fiddle, it can't be only light and soft. For the central episode of the *Rondo* a novel idea occurs to him. After a joining passage of eleven measures ingeniously founded on the leading bass figure, we find a new subject in three-part counterpoint and hovering between the keys of G and D. This is cunningly made to lie mostly in the upper octaves of the piano, and I shall not enlighten him, though I should like to. The original eight measures are played once more and then repeated in the form of a florid variation. Then the same with the second part, which I am bound to say, hangs on hand terribly unless played with the utmost ease and grace. The accompanying broken octaves

to make it lead to the dominant of D, instead of the dominant A. Second subject accordingly comes in D and all goes according to plan. The two unisons, 166, 167, correspond to those at 49. So invite yet another return of the principal subject in G. But this might be tiresome, so he does the little more attention; so can do with a little more attention; with the aid of a few chromatic steps, the A again and gives us ten measures of dominant harmony and a pause, to indicate the advent of a final section.

This, when it comes, turns out to be our recent friend over again—the last of the *Rondo* theme—now proclaiming him "king of the castle." The composer, most wisely, has marked dots on the heads of all the last notes, by way of emphasis. The very last thing he desires is that they should be staccato. Yet how often does one hear it played in a manner suggestive of a boy's first effort at walking on stilts! Play that bass part of the *Allegro* with two hands, catch the music of it. Call the first two measures A and the second two measures B. Then notice that we have

A. B.
A. B.
A. B.
A. B.

the fractional numbers between the skips from A to D. Meanwhile the right-hand

part is strictly accompaniment, and wants to be played fluently and unobtrusively. In the first five groups you will find the most comfortable to turn the thumb under on to the fourth sixteenth-note, even when this happens to be the *E \sharp* . The last note of 20 had better be played with 3 and 4 under for the *E*. Also use the thumb for the last note of 204 and 205. This right-hand part, from being quite subordinate, must get more important as the constantly repeated bass gets dull until by about 205 it becomes the principal part more and more and the bass only a bass. Unless you attend carefully to these points the whole *Gode* will sound like a very dull *faisset*-exercise, and *Finis coronat opus*, or *Alles well that ends well*.

SELF-TEST QUESTIONS ON MR. CORDER'S ARTICLE

1. What mistakes were made in the notation of the first movement of the "Moonlight Sonata?"
2. What peculiar "liberty" did Beethoven indulge in the "Finale" of this work?
3. What is the real meaning, or content, of this sonata?
4. How does it rank in popularity among his works for the piano?
5. What is meant by the "pastoral" quality, and by what means is it obtained?
6. Who named *Sonata Op. 28* the "Pastoral Sonata"?

Encourage Expression

By Roy Lee Harmon

EXPERIENCED musicians, especially teachers, should ever encourage young students who feel the urge to compose an original bit of music. When a youngster comes for help in harmonizing or arranging his tune, even though it is a "bad" one, the teacher should never discourage him. A shy bit of ridicule, much destructive criticism, or just a scant careless examination of his work, may put the budding genius of before they have well started.

A child-musician is sensitive, and a little discouragement from one whom he knows

to be his superior in music may cause the "inferior complex," about which we hear so much, to come to the fore, with the result that the child will never have courage to try to express himself in music again.

Of course, sometimes the teacher's pupils which huddling music are absolutely worthless; but if, by lending a helping hand to a thousand, one real genius is discovered, then your time will have been well spent.

It is well for teachers to encourage their pupils to express themselves.

Distinguishing Between Whole and Half Rests

By Louis Yabbeck

WHEN my teaching experience I have found that the majority of pupils are confused in regard to the whole and half rests. This confusion is brought about by the similarity of the two, both having the forms of little blocks, one above, the other below the line.

In teaching this in my studio I have worked out the following plan: First ask the child which is heavier, a whole or a half rest. Then usually he will answer "the whole." Then ask him to illustrate since it is familiar (say, an apple). The answer, of course, is the whole.

Scale Contests

By Lee Greene Guiley

ONE of the most trying problems of a piano teacher is getting small pupils to practice scales which are apt to seem monotonous to children. The following plan for making scale work interesting will prove helpful in this case:

During the lesson period let the teacher teach very closely the manner in which the child plays the scale. At the end of the first trial let her make corrections and give the pupil another trial. If the scale reaches the standard set he receives a small honor which is printed on it, "Roll of Honor," a place for time and date. He receives it. The teacher keeps a record of it. At the end of June, when

THE ETUDE

THE ETUDE

ROUGE ET LE BLEU
Facsimile of the *Modest Struck by the French Government*, in the Collection of the Editor of *The Etude*.

THE CUSTOM of commemorating some great political or social upheaval in a song is a very old one, though still in use today. But although such songs have embodied descriptions of events or reflected the spirit aroused by an event, there have been notable exceptions. For example, in England, a song has been taken up by the millions and become nationalized without obvious birthright. It has even remained identified with a particular period, personage or occurrence, even after these have passed away. When *La Marseillaise* was launched upon the world, it was intended as a fiery, revolutionary appeal to the masses to unite in overthrowing monarchs (then held to be tyrants) and aristocrats (generally then held to be villains) from their traditional fastnesses, to put an end to their wicked practices, and to establish republicanism. Roused to action, when he composed the words and tune, could not have foreseen that in after years, when his country had changed from monarchy to republic, his song would be adopted as the "national anthem" of the entire people, prepared to face death with its strain on their lips or to exult with it in moments of national victory. Yet such has been its fate.

When I was a child living in Munich, there was a serious disagreement between the Germans and the French. (There always had been some, and there ever will be between two such antagonistic nations.) The usually peaceful, fat, lager-drinking citizens and the swaggering students in their distinctive caps, with their provokingly offensive manners, joined their voices in shouting, "*Sie zücht uns nicht, haben den schönen Deutschen Rhein*" (They shall not have him, the lovely German Rhine). It was the patriotic war cry of a nation called forth by the circumstance of the moment.

At a not very distant date from that, another patriotic song was born and widely adopted in Eastern Europe. It was the *Night of the Polish* (Not yet is the Poland lost). Poland had been, and remained for close upon a century, the weakest spot and disturbing center in European politics by reason of having been forcibly cut up into a slice for Prussia, a slice for Austria, a slice for Russia and little morsels for its own people. Thousands of patriotic Poles languished in prison, others thousands went into voluntary or compulsory exile, where they met with a good deal of romantic but not much practical sympathy. The Russian and German languages were ruthlessly imposed upon a nation of children with the object of exterminating their nationality. But neither bribes nor threats succeeded in subduing Polish patriotism, and the hope of ultimate freedom in a Polish heaven.

Poland, the Musical

POLAND HAS remained true to her traditional love of all the arts, in music especially, producing creative and ex-

cellent artists who have carried her fame into every civilized country. Has she not honored herself and honored the arts as no other nation had ever done before, by Pederski, who, from the ranks of music! When, in the "fifties" of last century, the allied powers (France, England, Italy and ultimately Germany) agreed to fight the Russians and France led the way, none of the other nations had a representative patriotic tune ready for the occasion. But the French, ever an imaginative and resourceful people, promptly produced *Mourir pour la Patrie* and, as the war was carried into Asia, *Parlez pour la Syrie*, which represents the farewell of a French soldier to his sweetheart on his departure to the East. Both became recognized patriotic songs of that nation and admirably served their purpose.

An English counterpart, though oddly enough also on a French subject, was produced in England in a song entitled *Jeanette and Jeanot*, of which the opening lines ran:

There is no one left to love me now, and you, too, may forget.
But my heart will be with you, wherever you may go;
Can you look me in the face and say the same, Jeanette?

It attained great popularity at the time by reason of its sweet simplicity and direct humanity, as probably something less obvious and more elaborate would not have been so successful. It is the best of its class and perfectly meets the purpose for which it is designed? The story of "Cinderella" is as "classical" in its way of being called "classical" as any other story of its class and perfectly meets the purpose for which it is designed? The story of "Cinderella" is as "classical" in its way of being called "classical" as any other story of its class and perfectly meets the purpose for which it is designed?

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Patriotism in Music

By FRANCESCO BERGER, Hon. R. A. M., F. G. S. M.

future may find his opportunity awaiting him. Let us hope his song may be patriotic without being aggressive.

"Tipperary's" Appeal

IN THE recent big war, *Tipperary* was a patriotic outburst probably unequalled in English history. It furnishes a notable instance of sudden popularity, not to be accounted for by musical or literary excellence, yet *there it is*, as the hen thought of Barclay Perkins, the stalwart workmen of that establishment laid violent hands on him, immersed him in a large vat of XXX, leaving him to be rescued from a fiery death by some of their fellows. The British soldier, when his righteous feelings are aroused, can be more just than merciful.

When I first fought for her liberation from the yoke of foreigners and secured national unity for her people, she had a formidable belgiate in the Garibaldi Hymn. Though it is called a hymn, it is a stirring march set to inspiring words, full of patriotic spirit, burning with hatred of the foreign oppressor, and both in tune and sentiment thoroughly national. For for other people than the Italian, it is called a hymn, it is a stirring march set to inspiring words, full of patriotic spirit, burning with hatred of the foreign oppressor, and both in tune and sentiment thoroughly national.

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dynasty of the Hapsburgs (which meant loves, fishes and decorations for them) resorted to barbarous, unskillful methods for stamping out what was then a widespread epidemic of revolution. One of them, Haynau, is credited with having ordered the flogging of women suspected of harboring revolutionary spirits. So current was this charge of brutal conduct that, when many years later, he visited England and was taken sightseeing to the brewery of Barclay Perkins, the stalwart workmen of that establishment laid violent hands on him, immersed him in a large vat of XXX, leaving him to be rescued from a fiery death by some of their fellows. The British soldier, when his righteous feelings are aroused, can be more just than merciful.

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even if every measure or parts of measures should be precisely indicated by an added line showing the exact duration and release of pedals, these signs could not be absolutely depended on to cover all conditions. In general it is erroneous to conclude that, since no pedal marks are present, none should be used. It is just as wrong, on the other hand, to say that all measures or all parts of measures should be pedaled. Briefly, the volume of tone produced by various pianos and various pianists determines the kind and amount of pedaling to be used. The size of the room and atmos-

pheric conditions have also a decided influence upon tonal conditions. For this, as well as for many other reasons, a composition should be played through without any pedal so that the work which is due by means of the keyboard may be heard intelligently before the finishing touches of pedaling are added.

The following are a number of common sense rules for pedaling:

1. Constant pedaling (whether sustained or renewed) is just as colorless and dry as non-pedaling.
2. Sustained pedalings may be used when

the lyric portion lies in the uppermost registers, but these should occur with less frequency when the melody is played in the middle register and with still less frequency, or not at all, when it occurs in the lower registers.

3. Sustained pedaling, renewal or non-pedaling, depend upon the speed taken. That pedal, depend upon the speed taken. That pedal, depend upon the speed taken. That pedal, depend upon the speed taken.
4. What is the danger in confusing mordents and triplets?
5. What two conditions determine the amount of pedaling to be used?
6. Give three practical rules as guides to the use of the pedals for general purposes.

IT IS GOOD, IF IT SOUNDS WELL!

Life Stories of Great Masters

By Mary M. Schmitz

Edward Hagerup Grieg

(1843-1907)

1. Q. Tell something about Edward Grieg's ancestry.
A. Grieg's great-grandfather was Alexander Grieg, a native of Aberdeen, Scotland, who settled in Bergen, Norway, about 1746. He changed the vowels, so to it, of his name to make the pronunciation easier in Norwegian. His grandson, Alexander Grieg, married Gerdie Judith Hagerup, and their son was Edward Grieg, the great Norwegian composer.

2. Q. Were his parents musical people?
A. His mother was a fine musician, a good pianist and a composer of folk-songs, which are still popular in Norway. His father was a highly cultured man, but not especially musical.

3. Q. Where and when was Edward Grieg born?
A. In Bergen, Norway, June 15, 1843.

4. Q. Where did Grieg receive his first music lessons?
A. When Edward was six years old his mother began teaching him to play the piano.

5. Q. What story does Grieg tell about himself as a discoverer of harmonies?
A. He tells how he was filled with joy when as a small boy he stretched up his arms to the piano and discovered a harmony, first two notes, then a chord of three notes, then a full chord of four notes, the chord of the ninth. "When I found that," said Grieg, "my happiness knew no bounds. I was about five years old."

6. Q. Was Grieg as a boy fond of his school work?
A. No. Grieg did not like to go to school. He preferred to lie on his back and dream as he watched the summer clouds float across the sky.

7. Q. What about his first composition.
A. When he was twelve or thirteen years old he one day brought to school a musical composition instead of an essay the teacher required. The composition was variations on a familiar melody. The children were excited and the teacher made inquiries. "Grieg has a composition," they said. But the teacher was not pleased, and Grieg said, "She took me by the hair while every-

thing was black before my eyes, telling me to bring my German grammar with me next time and leave that foolish stuff at home."

8. Q. Who persuaded Grieg's parents to send him to Leipzig to the conservatory?
A. The great Norwegian violinist, Ole Bull, who took a great interest in the boy.

9. Q. With whom did Grieg study at the Leipzig Conservatory?
A. His teachers were Moscheles, the great pianist; Richter, Hauptmann, Reinecke and Pleyel. Grieg worked very hard, but his teachers did not appreciate his natural talent. When he tried to write the original harmonies which filled his soul he was reproved. He worked so hard that he had a nervous collapse and a severe lung trouble, but graduated with honors from the conservatory.

10. Q. What Norwegian composer influenced Grieg in his art?
A. Richard Nordraab, who understood Grieg and his ideals and encouraged him to found his compositions on Norwegian folk music.

11. Q. Who advised Grieg to make his music less Norwegian and more universal?
A. Niels W. Gade, a Scandinavian composer, who was born in Copenhagen, Denmark, in 1817.

12. Q. Whom did Grieg marry, and was the marriage a happy one?
A. In 1867 Grieg married his cousin Nina Hagerup, who was a Dane. It was a very happy union. Madame Grieg was a splendid singer and helped her husband by singing his songs in public concerts.

13. Q. What great Norwegian violinist became the intimate friend of Grieg?
A. Ole Bull, who encouraged Grieg to write music made up or founded upon the Norwegian folk music. The two traveled together far into the mountains, listening to the songs and dances of the peasants, which Grieg would incorporate into his music.

14. What great Hungarian pianist was very much interested in Alexander Grieg and his music?
A. Franz Liszt, who was so very much pleased with the "Violin Sonata, Op. 8," and the "Piano Sonata, Op. 7," that he wrote a letter praising the young composer. It was so eloquent that the Norwegian government gave Grieg a sufficient sum of money to enable him to visit Rome again.

15. Q. For what great dramatic work did Grieg write the music?
A. In 1868 Henrik Ibsen, the Norwegian author, asked Grieg to write the music for the drama "Peer Gynt," founded upon an old Norwegian legend. It was a great success.

16. Q. Did Grieg write much for the piano?
A. Yes; he had about twenty-six opus numbers for the piano.

17. Q. Did Grieg write much music for the voice?
A. Yes; he wrote one hundred and twenty-five songs and several choral works which are popular to-day.

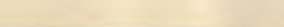
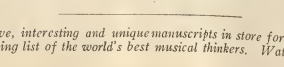
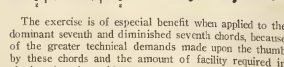
18. Q. Was Grieg a fine piano player?
A. Yes; Dr. Edward Hanstlick, the noted Viennese critic, said of his performances, "His piano playing is tender, elegant and entirely individual. He plays like a great composer who is thoroughly at home at the piano, neither being his tyrant nor its slave; not like a traveling virtuoso who also devotes some time to composing."

19. Q. Describe Grieg's personal appearance.
A. He was rather short. His hair was long, straight, and of a snowy white at an early age. His eyes were blue. He had a charming personality: genial, kindly, intelligent, simple and enthusiastic. He was extremely modest and lovable and had many friends.

20. Q. When did Grieg die, and where is he buried?
A. In 1907, at Bergen. His death was caused by asthma, from which he had suffered for years. His body was cremated and the ashes placed in a grotto in the side of a precipice near Trollhaugen, the villa where he had lived for many years.

The Dullard of the Finger Family

By Alice H. McEneny



A NEW DEPARTMENT OF PUBLIC SCHOOL MUSIC.

Conducted Monthly

By GEORGE L. LINDSAY, Director of Music, Philadelphia Public Schools

Music Appreciation in the Junior High School

THE JUNIOR High School age is an age of enthusiasm. Under proper guidance, pupils ranging from twelve to fifteen years can enjoy or appreciate many of the finer things in music and literature which are customarily reserved for intensive study in later years. If the junior high school is to serve the purpose for which it was included, namely, to give a broadening experience in several vocational and cultural fields by a series of try-out courses, then the presentation of a comprehensive course in music appreciation is essential. The course should be general enough to include all of the activities in music, such as the singing of folk and art songs in the assembly or choral periods, and the participation in glee clubs, orchestras, bands, in listening classes (which are given during choral periods), in appreciation of music clubs and in courses devoted to the study of music understanding.

Enjoyment and understanding should go hand-in-hand. One of the most enjoyable features of the school activities is the interpretive singing of fine union and part-songs in the assembly and choral periods. Insistence on interpretation develops appreciation. Interpretation should therefore be stressed in the glee club, orchestra and band work. The listening lessons should be based on a plan which calls for an extension of the musical experience and training of the pupils.

If the junior high school pupils have received proper training in the elementary schools, they will be well prepared to participate in the musical activities of the higher school. They will have a sufficient background of experience, and also a capacity for enjoying and understanding advanced work in lessons in music appreciation. If the music work in the seventh, eighth and ninth grades is carried on daily, then all of the results of the course in appreciation, can be modeled accordingly. The modern junior high school course does not permit of this, however, as so many subjects must be considered, and music lessons are not given daily. If a regular course in music appreciation has not been given in the elementary schools, the listening habit is not highly developed and the pupils are not so capable of enjoying and understanding an intensive higher course in appreciation. Therefore, of necessity, a simpler plan will have to be adopted.

The Proper Place for Music Appreciation

THE QUESTION arises regarding the place in the junior high school program for the study of music appreciation. In a general way, music appreciation should be given concurrently with all other music activities. If a limited time is not permitted for its presentation as such, the music teacher should lose no opportunity to unfold the beauty of the obvious musical form, melody, chord progression or mood whenever the opportunity arises. The uninitiated listener soon tires of listening to music. It is wise to do so for any length of time. It is wise to give listening lessons in conjunction with general choral work than it is to devote entire periods of forty-five minutes or longer solely to lessons in music appreciation.

There should be special opportunities provided, however, for the pupils who are musical and have an inherent capacity for enjoying and readily understanding music of higher content. Ten minutes taken from each choral period and devoted to a lesson in music appreciation will provide every pupil with an opportunity to develop his capacity for listening and also to receive a general background of musical understanding.

Every pupil in the junior high school should be given one or two forty-five minute periods of choral work, and the general course in music appreciation should also be given in conjunction with these choral periods.

Music Appreciation Clubs and Elective Courses

SPECIAL opportunities should be afforded all pupils to join the music appreciation club. If possible, pupils of the ninth grade should be permitted to participate in the school activities in music appreciation. Under proper guidance, the music appreciation club can be made extremely popular. Practically every junior high school in the regular school year has a period for club activities has one or more music appreciation clubs. Many junior high school programs provide an elective or required course in Music Theory and Practice for ninth grade pupils. This is given in order to prepare pupils for advanced courses in music, which are given later in the high school.

There are many pupils, however, who leave school on completion of the ninth grade. Far-seeing educators are providing more and more for preparation in an appreciation of the cultural subjects—the three arts, literature, music and painting, and cognate subjects. Nothing could be done, then, all of the results of the course in appreciation, can be modeled accordingly. The modern junior high school course does not permit of this, however, as so many subjects must be considered, and music lessons are not given daily. If a regular course in music appreciation has not been given in the elementary schools, the listening habit is not highly developed and the pupils are not so capable of enjoying and understanding an intensive higher course in appreciation. Therefore, of necessity, a simpler plan will have to be adopted.

The General Course in Music Appreciation

VERY LITTLE precedent has been established for a general course in music appreciation for use by pupils in the junior high schools, as the junior high school idea is of quite recent development, educationally. The school program is still in the process of making and will be constantly changing to meet the needs of industrial and social conditions.

School music educators agree that progressive work in vocal and instrumental music should receive first consideration. This means that every junior high school pupil should receive two choral periods weekly. School music courses in instrumental music should be given progressively to classes of seventh, eighth and ninth-grade pupils respectively. Pupils of different grades should not be considered as a unit. Each term of the music course should be presented to pupils of proper grade. The general course in music appreciation should be given as an outgrowth of the sequential choral programs.

Let us consider the building of an outline fitted to the needs of the average pupil in the junior high school. It is wise to devote seventh, eighth and ninth grades respectively,

No attempt will be made to list specific selections for use with the graded outline, as conditions vary greatly and render impossible the reproducing of any one list of musical numbers to cover all instances.

Many teachers are capable pianists, violinists and vocalists and could present appropriate numbers to illustrate much of the material on hand. All teachers, however, will have to resort to the use of a sound-reproducing machine and library of records to present adequately a well-balanced program of illustrative material.

The following plan is divided into six parts, each growing out of the preceding. The six terms of the junior high school are named in the following order: 7a, 7b, 8a, 8b, 9a and 9b. The lessons in appreciation are planned for presentation in a time set apart for this purpose in each of the regular choral periods.

The Course for Grade 7A

IN ORDER to stimulate the interest of pupils just entering the junior high school in vocal and instrumental music it would be well to present a general study of musical media. The pupils have had considerable experience in vocal music, at least in the regular school year, and in the work of the elementary schools. It would be well to illustrate and discuss types of vocal music first, unaccompanied or accompanied and second, accompanied.

The accompaniment introduces the idea of the importance of instrumental music and leads to a discussion of its merits. The relative importance of both kinds, in combination should now be considered. A second general heading is the consideration of types of voices and their use in solo and vocal combinations. Each outline should include a summation of the material presented for use in establishing music memory or repertoire background.

Standard selections of the best composers should be presented and sacred as well as secular music should be considered in order to vary the program of selections. Many concerts or festivals have found it important to give the order of the musical illustrations used, provided that something more than titles and composers are recognized and recognized. The point or points for which the particular selection was presented should be well understood. This is of more importance than the mere listing of the names of titles and composers.

Another point of interest is the discussion of current events in music of special importance in the great era of musical offerings through public affairs and the home use of reproducing musical instruments and the radio. We can carry the pupils and their parents by calling for the newspapers and discussing these with the pupils in a few moments of the lesson.

Outline for Grade 7a

1. A general study of musical media.
 - (a) Vocal music [1]. Unaccompanied
 - (b) Instrumental music [1]. Accompanied
 - (c) Vocal and instrumental music in combination.

2. A study of vocal music.

- (a) The Solo (all voices)
- (b) The Duet (all combinations)
- (c) The Trio (all combinations)
- (d) The Quartet (female, male, mixed)
- (e) The Chorus.

3. Musical masterpieces illustrating secular and sacred, vocal and instrumental music, applying to 1 (a), 1 (b), 1 (c) and No. 2. These selections are to be used for incidental memory work.

4. Current events in music.

The Course for Grade 7b

HERE IS every reason to create interest in vocal and instrumental music in the early grades of the Junior High School, not only for the development of the general choral work but also to encourage pupils to join or form clubs for glee clubs, orchestras, opera and other music clubs. The outline for grade 7a calls for a study of vocal media. The outline for grade 7b calls for a study of instrumental music. The piano is considered as a solo instrument.

A splendid opportunity afforded the pupils as well as the teacher to demonstrate the resourcefulness of the piano as a solo instrument. Some interesting points may be made by taking off the pedals of an upright piano and showing the scientific and mechanical construction, such as that of the pedals and damper.

Piano music is readily accepted, and this leads to a discussion of the type organ. The children have heard of the music in the church and theatre and the instrument is displayed in the possibility of the instrument. A ready comparison is provided between the organ and the symphony orchestra. A record or group of records displaying the resourcefulness of the piano can readily be obtained. The *Overture* from "William Tell" by Rossini makes a strong appeal.

After an orchestra as a whole has been illustrated and discussed, the various choirs or families of instruments should be presented. Records made especially for the purpose of illustrating the various choirs of instruments can be obtained. The prominent parts of the various choirs should be heard as such. The use of all of this material for illustration and memory as explained above should be applied as well as the continuation of current events.

Outline for Grade 7b

1. Instrumental music.
 - (a) The piano as a solo instrument.
 - (b) The grand organ as a solo instrument.
 - (c) The orchestra as a medium for musical expression.
2. A general study of the various choirs of instruments.
 - (a) A study of the prominent solo instruments of each family or choir of instruments.
3. Musical masterpieces for illustration.
4. Current events in music.

(Continued on page 149)

THE ETUDE

THE ETUDE

THE HARPSICORD IN THE ORCHESTRA

WANDA LANOWSKA, a noted harpsichord player, has some interesting things to say in her "Music of the Past" about the part her favorite instrument played in the orchestra of an earlier day.

"The harpsichord is the basis of the eighteenth century orchestra," she says. "It is the pillar upon which the entire music rests," as Matheson said, and "the harmonious and murmurous rustling of which has an infinitely beautiful effect on the chorus." "Ph. Em. Bach and Quantz never tire of insisting upon the importance of the harpsichord in the orchestra. Its rôle was double: it supported the ensemble, while accompanying it, and conducted it."

"During Bach's youth, some of the kappelmeisters conducted by beating time with the foot, some by making movements with the head, the arm, with both arms, some with a roll of music or a bâton. Those who played the violin kept the measure with their bow. But, after 1730, we see the harpsichord become the chief leader of the orchestra. Up to then, conductors had stood. Now, for a century, they were to sit, until the time they began to be recruited principally among the violinists."

"Paris Opéra had its music master who conducted by beating time with a thick stick which made the great detractor of French music, Rossini, say that the Paris Opéra was only theatre in Europe where time was beaten without being followed, whereas elsewhere it was followed without being beaten. In playing harpsichords were, however, used."

"In Italy and in Germany, the composer of an opera conducted the performances himself, not by beating time, but at the harpsichord."

"In art, there is no kindness. Art must be cruel to its disciples. The artist must be cruel to himself. Therefore there is no play for self-indulgence in the world today."—SARACIN.

THE TYRANNY OF THE BAR-LINE

"The bar-line is such a familiar feature of our music that many hardly realize that there was a time when it was not used, and that, if certain modern tendencies are followed, the time may come again." Wanda Lanowska says in her "Music of the Past," giving some divergent views on the question.

"The bar-lines of which we are so proud," she says, "represent not a real advance, but a simplification in view of the ever increasing number of amateurs. It was to render reading easier for them that the effort was made to cut the finest music into little squares and to confine the most capricious phrase therein by force, to the great triumph of the monotony of the down-beat or accent."

"The absence of bar-lines thus came near being regarded by Brossard—and was indeed so regarded by less learned writers—as a sign of the state of infancy and of barbarism in which it was claimed the art still lingered before the reign of opera."

"M. Maurice Emmanuel has devoted a line which engaged the down-beat. 'In spite,' he says, 'of the ravages which the *carrure* has caused in the art, it is certain that, if the great masters since the sixteenth century have not submitted to it, they have at least rebelled against the down-beats which stake it out. Seek evidence down-beats in certain of Bach's dances in Brecht's last quartet. Wagner's works, after *Tristan*, you will not find them any more than in Josquin, Lassus or Palestrina.'"

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBERT

THE BIRTHPLACE OF MOZART

WHILE attending the Mozart Centenary some years ago, H. E. Krehbiel wrote an article on the subject, reprinted in our issue. He said that the town where Mozart was born (1756): "Travelers know the marvelous natural beauty of Salzburg's position in the valley of the Salzach—how sunny a portion of it nestles under the cliffs of the Mönchsberg on the left bank of the river, hugging the sheer rock so closely that actually overhangs the houses in one of the streets, and how the valley widens toward Hohensalzburg, crowned by the eagle-fortress, the towers of the squares, each with its quaint fountain and statue, that afford approaches to the few large structures in the city."

"Except on the opposite bank of the river, where the graceful slopes of the

Capuzinerberg give easy foothold to the lovely villas that smile from out the foliage of garden and forests, and the wider plain built by the retreat of the mountains from the river is filled by buildings of a modern type, the idea of spaciousness is utterly foreign to the town. The streets are narrow and wind about in the most bewildering manner, following in a general but devious way the course of the river. Cross streets are few. . . . Instead of cross streets there are hundreds of arched courts which afford passage from one winding street to another."

"The general effect, enhanced by the narrowness of the streets, is one of prisonlike gloominess, and only the bright sunlight of festival week and the banners which hung from the majority of the houses gave the city a cheery appearance."

LISZT REALLY HAD "A LUCKY STAR"

A LIFE of Franz Liszt by Guy de Portales, newly translated by Eleanor Stimson Brooks, has recently been published (Holt & Company). It contains an interesting account of his birth and early childhood.

Liszt, of course, was born at Raiding, where his father, Adam Liszt, was supervisor for Prince Esterházy. He was born on the 22d of the early spring of 1811, while the young couple were strolling about in the garden," we are told, "Anna confided to her husband that she believed she was going to have a child. They decided it was to be a boy and that he should tread the glorious and difficult road of which his father continued to dream so vainly."

"Mr. Day in the early spring of 1811, while the young couple were strolling about in the garden," we are told, "Anna confided to her husband that she believed she was going to have a child. They decided it was to be a boy and that he should tread the glorious and difficult road of which his father continued to dream so vainly."

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THE TEACHER OF FREDERIC CHOPIN

A vivid little book on Chopin's childhood by Zofia Uminska and H. E. Kennedy contains the following description of Adalbert Zywny who directed Chopin's earlier studies in music.

"Mr. Zywny's appearance was uncommon and original," we are told, "and the cut of his garments and their color he regarded rather to his disadvantage. He had usually a white muslin cravat, a snuff-colored coat, his breeches, like his coat, were yellowish, and on his feet were long, patent-leather shoes. But more than anything else in his costume were his colored waistcoats, of which he relates that they were bought at the auction of the belongings of Stanislas Ponsard, last king of Poland. In his pocket he had a snuff-box, with a picture of Mozart on the cover, of whom, as well as of Bach, he was a great admirer. He carried a red, cross-

During the night of 21-22, in the very nick of time, the expected son made his entry into the world."

"He received the name of Franz. He was so puny that first he was not expected to live, and during his first years his parents had to wage an unremitting battle for his life. Fever and a nervous ailment alternately ravaged his feeble body and brought on fainting fits. Once, returning from a tour of inspection, the father found his wife crumpled with grief by the bedside of the dead child. The village carpenter took his measurements and prepared the coffin. But little Franz came back to life in spite of the doctor. These troubles lasted until his sixth year, when his health became established."

Liszt lived for seventy-five years, healthy enough to withstand the ravages of an exceptionally busy life and brilliant career.

HOW SEMBRICH STUDIED

IN "Success in Music," Henry T. Finck quotes Marcella Sembrich's own account of her early studies as follows:

"I was seventeen years old before I began taking singing lessons. It is not well to begin an earlier age, though there are exceptions. For two months, while I was taking lessons of Lamperti, I did not practice at home but only under his direct supervision, so as not to acquire bad habits. Subsequently I decided that an hour and a half practicing at home was sufficient, and I found it best not to practice more than ten minutes at a time. After three years of study, I thought of making my debut."

"I had to learn to act as well as to sing, although acting in those days was not nearly as important as it is now. Of an operatic artist's equipment as it is now. It so happened that I had never heard another singer in any of the rôles in which I had become famous. That made my task more difficult, but gave me a chance to do things my own way. For students, however, nothing is so important as hearing and seeing great artists as often as possible."

(Note: Sembrich studied both piano and violin for years before she began singing, thus beginning with a musical education few singers possess and justifying her greater independence.)

"By refusing to sing more than two or three times a week, and by always selecting the music that is in my mind, I do not strain my vocal cords. I have been able to keep my voice in good condition for a number of years. I love my work, love the music I sing, and that is one reason why the public likes me."

"The sense of movement, and the means by which this is achieved, are the basis of composition, and also of the art of appreciation; and one of the principal means by which these are exhibited is that of the sense of movement in the composition."—HERBERT ANTILVER.

WHEN MOUSSORGSKY WAS AN ARMY OFFICER

MOUSSORGSKY, most brilliantly original of Russian composers, ill-kempt and dissolute in his later years, was a dandified and well-dressed man for pretty ladies and Italian opera, is his earlier years, according to Borodin, whose description of him is included in Calvo's biography.

"My first meeting with Moussorgsky," says Borodin, "took place in 1836 in the month of September or October. I had been elected military attaché. Moussorgsky was an officer in the newly-formed Prebrazhensky Regiment. We met accidentally in the orderly room of the hospital, both being on duty. We began to talk, and our sympathies coalesced at once. The same evening we were invited to the house of the chief doctor of the hospital, Popoff."

"Moussorgsky was then a veritable 'top,' very elegant, a fine type of young officer; his well-fitting uniform all pink and span; his feet, small and shapely; his hands were small and slender, and his hands well cared for like the hands of an aristocrat. His manners were exceedingly refined; he spoke mincingly, and he was lavish with his French phrase. He was reminding me of my friends, but not too much; his education and good breeding remained conspicuous; the ladies were charmed with him. He would sit at the table of the first long-haired king of the island, portions of *Troisvies* or *Travails*; around him the company exclaimed in chorus: 'Delicious! Charming!' I saw Moussorgsky only three or four times; then I lost sight of him."

A Master Lesson on the Famous Violin Solo "Adoration"

By FELIX BOROWSKI

Prepared expressly for The Etude by the Composer

FELIX BOROWSKI

THE HISTORY of this piece is as brief as it is simple. *Adoration* was composed in London, England, a number of years ago and was published originally by a Boston firm, without, however, attracting any particular attention. Two things combined to start the composition on the path of popularity which it has traveled since: Miss Leonora Jackson, a well-known violinist of that time, put *Adoration* in her repertoire and played it extensively on her concert-tours; and Theodore Presser bought the work, among other copyrights of the Boston publisher who had gone out of business, and introduced it to a multitude of music lovers through the music pages of THE ETUDE. Since then the demand for the piece has resulted in arrangements which have been made for organ, for piano—there are two versions of this, a simplified and a concert transcription—for violoncello, for orchestra, for band and even for voice. For a vocal arrangement has been made by Nicholas Douthy, the well-known tenor of Philadelphia, Pennsylvania.

In order to make this lesson on *Adoration* as clear as possible, the measures have been numbered so that reference to the text, printed in the music pages of THE ETUDE, will be simplified. Before proceeding, however, to a discussion of the work in particular, something first must be said in regard to interpretation in general. Students ought not to undertake the performance of music without first making themselves masters of what may be called its architectural features. Composers do not put down their ideas on paper in a haphazard fashion—at least they do not so if they know their business. What is called "form" in music is merely an attempt on the part of composers to make their works coherent, for it is quite clear that if a piece of music consisted of a number of themes following each other immediately and disconnectedly without any organic development, the effect upon the ear would be highly irritating and unsatisfactory.

Musical Forms

THE SMALLER compositions generally, though not invariably, are written in one of two forms—one which contains two parts and in which there is employed only one musical idea, and another which contains three parts, the first and third parts being made of the same material, but with new material for the second part. There is astonishing confusion in the treatises on composition as to the nomenclature of these forms, but it would seem that the practice of many writers of calling the two-part form Binary and the three-part form Ternary has much to recommend it. Effective examples of pieces in the Binary

form are Mendelssohn's "Songs Without Words." Compositions in the Ternary form are the most frequently found in present-day music; for as a new subject—generally in a new key—is used for the middle section (and this is generally called a "Trio") the composer has at his command an element of contrast and variety which is not present in a form which, like the Binary form, contains only one idea throughout.

The Ternary form is so common in the music of the 19th and 20th centuries that probably eighty-five per cent. of such works as nocturnes, concert waltzes, grottoes and other dance forms, impromptus, romances and the multitudes of pieces written with fancy titles make use of it. It is the Ternary form which serves as the design of *Adoration*, and the reader is now advised to observe this for himself by consulting the music. Part I begins with the introductory measures for the piano, and it extends to the end of measure 38, where a modulation from D major (the key of the piece) to B minor ushers in the Trio (*Allegro agitato*). Notice that contrast is obtained here by changing not only the key and character of the music, as compared with the key and character of the first part, but by changing the tempo as well. The third part, a shortened repetition of Part I, begins at measure 59 with a *fortissimo* presentation of the subject which opened the piece; and it extends, of course, to the end. But, at measure 74, there is introduced a closing section (based upon the rhythmic figure of the principal theme) which is known technically as a Coda.

Technic Employed

IN PLAYING a piece of the kind which is the subject of this lesson, the violinist should bring to the work a firm and moving tone. It is remarkable how comparatively seldom a performer is heard whose tone is as good at the point of the bow as it is at the other end. This is because the art of uniform tone-production is insufficiently studied.

The weight of the arm, with the bow at the "frog," permits the performer more security than he is able to obtain at the point, when the weight of the arm and hand is removed. This loss of weight must be compensated for by pressure of the first finger on the bow-stick, but that pressure must not, of course, result in screeches. Students who develop their bowing by practicing scales and finger exercises and using the lower half of the bow only, at the same time playing *forte* as well as making *crescendos* and *decrescendos*, will find their ability to produce a uniform quantity and quality of tone greatly increased. This exercise should be practiced, too, in slow tempo as well as fast.

Interpreting "Adoration"

THE FIRST NOTE of the piece now under discussion will be played, of course, with an up-bow and with a full bow. The opening measures require a sort of triumphant expression to give them adequate effect. Do not be afraid of giving too much bow here; and do not make the mistake, not infrequent, of having an insufficient amount of bow left for the last notes of the measure, as, for instance, the last F-sharp in measure 6 and the last D in the following measure. It is the clipping short of the last bit of bow which accounts for so much pale and thin tone.

The *crescendo* in measure 9 should not be overlooked; and the four first notes of the next measure should have plenty of bow given them. In measure 14 the second A should have a full bow and the last A (on the eighth-note) requires a fresh up-stroke at the "frog." The following two measures (15 and 16) need a great amount of *crescendo*; and it is in a situation of this kind that a firm tone at the point is so essential. In measure 18 the last three notes are to be played on the G string, but be careful not to play those notes until you have turned the bow over the A and D strings on to the G string, after having been just playing on the E string.

At measure 20 a new and much more suave atmosphere replaces the rather hectic character of the first part of the piece. Do not use the full length of the bow here; and in measure 22 push the bow up to the "frog" at the first two eighth notes, playing the following two eighth notes there, too. Measure 30, which contains a turn, should be interpreted as follows:



In playing the 16th notes on the second half of the next measure, it will be necessary to push down the bow on the first note (D) so as to be able to play the remaining 16th notes of the passage at the point. Measures 33 to 38, inclusive, form a connecting-link between this part of the piece and the Trio which begins at the *allegro agitato*. Be careful to give the triplets in 33 and the three following measures their full value, not bringing about any jerkiness of bowing where, as in measures 33, 34 and 36, the bow has to use two strings. The chord at the end of 38 must be a surprise, suddenly *forte* and *ferocious*; but do not break it off too short.

The Trio

THE *ALLEGRO AGITATO* should be played with a good deal of perturbation. Care should be taken at the first half of measure 39 to make the 16th notes which pass over the three lower strings as distinctly as possible. In the last half of the measure push the bow up to the "frog" for the first two eighth notes, playing the last two there also. The reverse will be done in 40—the bow being taken to the point on the first two notes and the last two also being played there. The accent on the P-sharp in 43 should not be overlooked; the *crescendo* on the first half of the measure. Beginning at 49 is a *crescendo* which finds its culmination six measures after the one which precedes it; therefore the player will have to be careful not to commence so *forte* that any cumulative gathering of bow is necessary for the ascending scale, because beginning at 51; and there should be plenty of vibrato also, especially on the first measure of the first beat of measure 54. In that measure, too, *ritardando* must be made very effectively.

The return to the material of the first part of the piece should be made (at 58 majesty and power of tone as can be put into it. The first A (up-bow) in measure

58) should be thrown onto the string with great firmness and force; and there should be practically no diminution of this triumphant expression until measure 67 is reached, and then it must be reestablished in 71 and continued to the first note of measure 74. The Coda, which begins in that measure, must bring forward an entirely different mood—a mood of tranquility, almost of exhaustion. Play this with the bow nearer the finger-board, so that the tone will be more suave. The triplets in measures 75 and 76 must not be hurried, and not too much bow should be used. The fingering in 77 has the advantage of keeping intact the use of the sixth position which had been reached on the last beat of the preceding measure. In playing this measure (77) be careful to stop the bow after the first note—the high G—to turn it over the A string and on to the D string before attacking the second note of the measure. An alternative fingering is the following:



The last note of the piece is the most difficult of all, for it requires a master of violin playing to hold a long note like that for a considerable period of time without any wobbling or tremor, and with a crystalline purity of tone. The method by which this control may be gained consists of practicing sustained notes with so slow a movement of the bow over the string that each note requires from half a minute to a whole minute, the bow passing from one end to the other. But there must be no break in the tone or stoppage of the bow. The great violinist, Vioti, called this exercise "the work of artists." In playing this high D at the end of *Adoration* the performer should allow the bow finally to slip down to the finger-board, so that it moves very slowly without producing any sound. The listener will imagine, however, that he still hears the high D, but is attenuated that it is scarcely perceptible.

Accompanying the Violin

IF THIS PIECE had been written for violin alone, what has been said about its interpretation might well end at this point. But *Adoration* employs an accompaniment for piano, and it is necessary to address some words of help to the performer who is negotiating it. The art of accompanying violin music is more difficult than that connected with songs; for all the qualities which make for good accompanying in vocal music—the intuitive comprehension of what the interpreter is going to do even before he does it, the ability to read the most intricate passages, the power of matching the color, so to say, of the solo interpretation with that of the piano background, the knowledge when to subordinate the key-note instrument and when to bring it to the front—must go to the accompanying of violin music as well; but in addition there must be in evidence in violin accompanying a quickness of eye and of ear that is much less necessary in playing the piano part of songs. The ordinary accompanist—even among the very good ones—are generally well acquainted with vocal literature

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MAURICE PESSE

Tempo I.

frit *ff*

a tempo

a tempo

rit *p*

pp *pp* *Fine*

cantabile

f *mf cresc.* *cresc.* *rit.*

a tempo

allargando

f *rit.* *D.S.*

ADORATION

FELIX BOROWSKI

A Master Lesson, by the Composer, will be found on another page of this issue.

Andante

VIOLIN

PIANO

THE ETUDE

Allegro agitato

A showy duet number. Increase the speed, if played as a galop.

Vivace M.M. ♩ = 126

RODEO MARCH-GALOP SECONDO

A. JACKSON PEABODY, Jr.

THE ETUDE

THE ETUDE

RODEO MARCH-GALOP PRIMO

A. JACKSON PEABODY, Jr.

Vivace M.M. ♩ = 126

SECONDO

THE ETUDE

Musical score for the Second Piano part of "The Etude". The score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). It consists of eight staves of music. The first staff begins with a treble clef and a key signature change to two flats (B-flat, E-flat). The score includes various musical notations such as eighth notes, sixteenth notes, and chords. Dynamic markings include *ff* (fortissimo), *grandioso*, *crec.* (crescendo), and *ff*. The piece concludes with a double bar line and the marking *D.S. %*.

THE ETUDE

PRIMO

Musical score for the First Piano part of "The Etude". The score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It consists of eight staves of music. The first staff begins with a treble clef and a key signature change to two flats (B-flat, E-flat). The score includes various musical notations such as eighth notes, sixteenth notes, and chords. Dynamic markings include *ff* (fortissimo), *grandioso*, *crec.* (crescendo), and *ff*. The piece concludes with a double bar line and the marking *D.S. %*.

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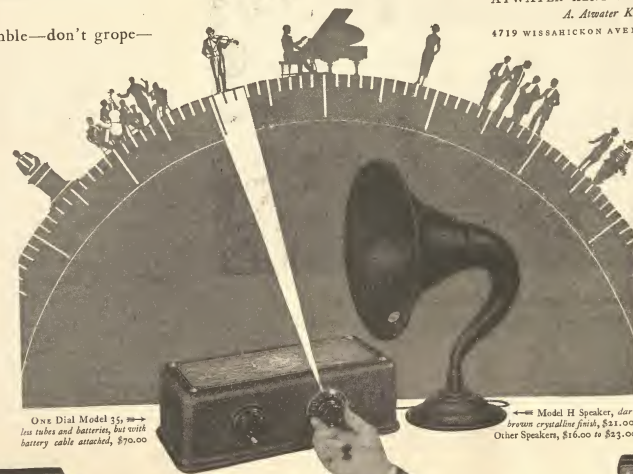
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Più vivo

p *con grazia*

a tempo

● ●

ma	
----	--

Più vivo

mf *delica*

p

mf

TRIO

pp *espress*

* From here go back to § and play to *Fine*; then play *Trio*.

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mv

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Fine

rit

• •

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FRANK H. GREY

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Allegro feroce M.M. $\text{♩} = 108$

INDIANS

FRANK H. GREY

Handwritten musical score for 'Indians' by Frank H. Grey. It is in 2/4 time, Allegro feroce, M.M. 108. The score is for piano, with a treble and bass staff. It begins with a 'f ben marc.' marking and includes various fingerings and articulations. The piece concludes with a 'D.C. al Fine' instruction and a 'cresc.' marking.

THE ETUDE

THE ETUDE

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J. E. ROBERTS

A telling *Postlude*, a study piece, in *Grand chorus* style.Con brio, about M.M. $\text{♩} = 108$

Full Organ

Handwritten musical score for 'Allegro con Brio' by J. E. Roberts. It is in 2/4 time, Con brio, about M.M. 108. The score is for full organ, with a treble and bass staff. It includes a 'MANUAL' section and a 'PEDAL' section. The piece concludes with a 'D.C. al Fine' instruction and a 'cresc.' marking.

[illegible]

THE BECKONING ROADS

Fred. G. Bowles

KENNETH WYNNE

Allegro moderato

p Hol Hol come wan-der

molto rit. *a tempo*

wide with me From out the town across the down where wind and sun-light be The roads are beck-hing

p

molto rit. *ten.*

East and West, The rib-bond roads that hold no rest, O come and tramp the Earth's green breast, To the jour-ne-y's end A

molto rit. *ten.* *f*

Friend Come! Come! The woods are gay in June! And

mf *p*

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molto rit. *ten.* *a tempo* *mf*

all a-mong a harp is hung, To sound a gold-en tune. The lark sings high in heavn a-bove, The

ten. *molto rit.* *mf* *ten.*

ring-dove mur-murs to his love, And life and joy go hand-in-glove, where e'er we wend. A

ten.

Andante sostenuto

Friend! Low, sing low! As quiet at eve we

molto rit.

go, when night is grey at close of day and one star flick-ers low. We last dim cross-way

safe-ly past: But ev-ry chain of friend-ship fast, one Road to beck-on both at last, To the Journ-ey's

end, one Road to beck-on both at last To the Journ-ey's End, A Friend.

ad lib. arpeggiato *rh.* *lh.* *ff* *l.h.*

MORE LOVE TO THEE

THE ETUDE
ELLA E. DAY

Andante con moto

More love to Thee, O Christ! More love to Thee!

Hear Thou the pray'r I make On bend - ed knee; This is my earn - est plea,

More love, O Christ, to Thee, More love to Thee, More love, more love to Thee!

Once earth-ly joy I craved, Sought peace and rest; Now Thee a - lone I seek;

Give what is best: This all my pray'r shall be, More love, O Christ, to Thee!

More love to Thee, More love, more love to Thee!

Tempo I

More love to Thee, More love, more love to Thee!

THE ETUDE

p tranquillo

Then shall my lat - est breath Whis - per Thy praise; — This be the part - ing cry My

heart shall raise, This still its pray'r shall be, More love, O Christ, to Thee,

More love to Thee, More love, more love to Thee! A - men, A - men.

Words by
JAMES FRANCIS COOKE

GOD'S MORNING

JOSEF GAUBY, Op. 58, No. 5

With feeling

Waken for the morn - ing brings joy in the skies, The sor - rows of
Waken from thy slum - ber so still and so sweet, Life's long wear - y

night have de - part - ed, my dear; Wipe all of the tears from your we - ry eyes: Be -
jour - ney has end - ed, my dear; The sun - light of heav - en now shines at your feet: Be -

lov - ed, be - lov - ed, God's morn - ing is here! here!
lov - ed, be - lov - ed, God's morn - ing is here!

SNOW FAIRIES

In characteristic vein; good technical work. Grade 2½

W. BERWALD

Allegretto M.M. $\text{♩} = 126$

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THE ETUDE

THE ETUDE

Educational Study Notes on Music
in this Etude

By EDGAR ALDEN BARRELL

Adoration, by Felix Borowski.

Elsewhere in *The Etude* there is a master lesson in composition by Mr. Borowski, a noted composer. His interpretation of the *Adoration* is an early authoritative one, and should be avidly studied by all who delight in the heavy and nobility of his theme.

Sunbeam Dance, by Carl W. Kern.

Mr. Carl Wilhelm Kern was born in 1874, at Solitz, Hesse Darmstadt, Germany, and came to this country when nineteen years old. He received his early education at the Lyceum in Lauscha, and at the colleges of Alsey and Mayence, under the tutelage of Adam (von) Paul Schumacher, and Friedrich Lutz. The foundation of his theoretical knowledge, however, was imparted by his father, Carl August Kern, an organist and editor of music.

CARL W. KERN

Mr. Kern has held positions as teacher of music in various parts of the country, and is now settled in St. Louis, where he is busily engaged in conservatory and editorial work. He devotes much time to composition, in which branch he has always been very successful. The four-measure introduction of the *Sunbeam Dance* is a good example of what a brief introduction should be. If you will study these four measures carefully you can learn the trick, and perhaps perform it some day in a composition of your own.

The section in C provides a fine opportunity for quick location of notes outside the staff.

Minuet, by Sturkow-Ryder.

Theodore Sturkow-Ryder was born in Philadelphia, and received her musical training briefly under the excellent tutelage of Louis Stash and Carl Waldman. A noted concert pianist, she has played throughout the United States and also in Europe with prominent orchestras. Some of her better-known compositions are (piano) *Shadow Dance*, *Suite in G Minor* (Violin), *Romance*, *Intermezzo*, *Rhapsody*, *Ruse*, *Mine*, *Sturkow-Ryder* lives at present in "the windy city" Chicago, Illinois.

This *Minuet*—intended frankly as a lesson on the key of C-sharp Minor—has a stately charm which makes us forget that we are being instructed in one of the elements of music. That is the secret of modern education—to convey knowledge *athletically*, so that the process is pleasurable first (or even) to the recipient.

The name "minuet" comes from the Latin "minutus" (the smallest), since it was danced with dainty steps.

In measures six to eight, notice the descending scale which forms a fine counterpoint to the right hand part. Play this composition with a *cresc.*, almost *rit.*, tone. In measures seventeen to twenty-four there is an imitation between the hands.

Bring this out as follows:
In measures 17-18 accent the right hand
" 19-20 " left
" 21-22 " right
" 23-24 " left

In measures thirty to thirty-two, sixteenth and a third are in order.
Indians, by Frank H. Grey.

We have repeatedly remarked, in these columns, about the use of open fifths to express an Indian or Oriental atmosphere. This trick is employed by Mr. Grey. The sixteenth on the third line (second) is a characteristic sound.

Play this composition *ben marcato*.

A biographical sketch of the composer was given in a recent issue of *The Etude*.

Old Round Dance, by Louis Réé.

Louis Réé is the famous English-speaking exponent of Leachitry in Vienna. This little dance exhibits the excellent use of idiomatic melody—by which we mean a melody in which virtuosity seems forgotten and the melody is employed. Do not play this number too strictly in time and be ready to notice the phrasing.

In measure thirty-two, intelligent performers make a ritard before the return of the first theme. In measures forty-two to forty-four, the first theme sequence. A sequence is a series, or progression, of similar chords or intervals in "sequence."

The *Codetta* (Little Code) of the *Old Round Dance* is satisfactory and interesting. Note the chord (C-sharp G-C-B) (tritone) seventh with raised root—two measures from the end.

The Villain, by Frank H. Grey.

Scowls, sinister looks, and curling black mustaches, reminiscent of the "bludgy villain," abound in this short descriptive sketch by Frank H. Grey. This and *Indians* are both from the Suite "At the Movies." These are clever bits, and we feel sure they will be enjoyed by all young and old "movie children" who take pleasure in the silver screen.

In measure five (only teachers need read this paragraph) the chord B-flat F-A-C is a Neapolitan sixth chord. This is a rather formidable name, is it not? However, the chord is a common one and should be easily recognized whenever met. It is merely the first inversion of the augmented triad (the triad erected on the second tone of the scale) with the root and the fifth lowered (flatted). The B-flat (not the root) of this chord is always the fourth tone of the scale, therefore.

In Happy Mood, by Cyrus Mallard.

Most people describe minor keys as "sad"—which is an all right enough description in most cases. But in *Happy Mood*, by Cyrus Mallard, shows that there are exceptions to all things.

In measures four and five note the dotted eighth and the sixteenth. If you play them at an eighth, we betide you!

The B-flat theme is a splendid one—a great pleasure to play.

Purple Twilight, by H. D. Hewitt.

In this number a heavy left hand will ruin the effect planned by the composer. Let the melody be *ben marcato* and *ben cantabile*. It is a pleasing melody, radiant of the longing and the sadness which are a part of the twilight hour.

The key scheme of *Purple Twilight* is as follows: F-sharp G Minor; B-flat F. Not a bad arrangement, as you can see, and one which you may readily take as a model if you chance to compose a piece of music some day.

Snow Fairies, by W. Berwald.

A few biographical data regarding Mr. Berwald were given in a recent issue of *The Etude*. Mr. Berwald is one of the most successful, and most versatile, pianistic composers—and by the latter adjective we do not mean that if you gave him twenty dollars to keep for you he would not spend it, but that his work can always be counted on to be interesting, pleasing and musical.

Two of this composer's pairs are the Augmented Sixth chord and the Neapolitan Sixth chord. In the second measure of this number we find the former chord very effectively introduced.

Measures fifty-three to fifty-five he has used a Neapolitan Sixth.

Mr. Berwald's outlines are always definite, his form certain, and he handles his materials just exactly as they should be handled.

Let the left hand be very light when so marked. This composition is splendidly descriptive.

Heart's Yearning, by Georges Bernard.

A fine theme, in which the "yearning" is expressed by the introduction of a Neapolitan. This use of the Neapolitan is well known to composers, and one of those who employed them most advantageously was Richard Wagner.

Play *Heart's Yearning* rather *rubato* (not in strict time).

The section in C, with its staccato effects and its syncopation, is altogether admirable.

Carnival in Naples, by Wilhelm Altester.

Not so colorful or so extended as Schumann's Teutonic *Carnaval*, Herr Altester's piece has, nevertheless, much to recommend it. The "Santo Lucia" theme of the Trio gives a true Italian flavor, and should be made to stand out from the ornamentation surrounding it.

Let this composition "Taranterle" but until the *forlun* repetition—with the theme transposed a half note higher—this seems to us a mistake.

WILHELM ALTESTER

In the Educational Study Notes of a recent issue we traced the origins of the Tarantella, the characteristics thereof. Those who discern this idiomatic mood will at once recall that the dance in question always proceeded at a nearly demoralized speed due to the belief that the poisonous bite of the tarantula spider could be set at naught by this means.

Rodeo, by A. Jackson Peabody, Jr.

Mr. Peabody is a business man, resident in New York City, to whom music is a pleasant avocation. Without suggesting that he make music his *vocation*—since probably he is highly successful in business pursuits—we would nevertheless point to this *Rodeo* as indicative of his great musical talent. This is the best *farandole* piece which we have seen in many a day. It has the

Note the excellent introduction. The "A" part is especially distinctive, and arranged to stand out. There must be a definite rubato to your tune in playing this number, since all weakness or slowness is entirely out of place here.

Try reading Robert Browning's "How we brought the good news from Ghent to Alys" and see if that does not help you in your rhythmic interpretation of this number. Browning's poem has a dash and a manliness about it, which are quite in line with the stirring good *Rodeo*.

In Leafy Bower, by Maurice Pease.

The composer of this piece is French and lives in the lovely city which "Mr. and Mrs. Huddecock" have named Paris.

Do not let the number of notes in this composition scare you! Beware of apparent intricacies lies a perfectly normal, understandable, most delightful musical idea. Do not let the multitude of notes frighten you, the key of F-sharp quite likely will. Here again, Pease is merely playing the role of the small boy who hides behind a door and then pops out with a loud

Continued on page 139

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THE DESIRABILITY of preserving the "purity" of the language, the correctness of certain spellings and, more often, of certain pronunciations—these furnish discussions the liveliness of which prove that English is a living language subject to continual change.

Speech, unlike song, is "free." The singer is obliged to sustain tone according to the idea of the composition and the speaker is not. The singer ordinarily has to follow the measure accent—the stress and the speed or tempo indicated by the music; the speaker has no limitations. The singer has to use a "vocal instrument" from which, as an artist, it is his duty to evoke the most agreeable, beautiful sounds of which it is capable; the speaker is not chiefly concerned with this problem.

Moreover, the singer must make the "legato" and "sostenuto" the basis of his style; the speaker who should adopt a "sing-song" delivery would be condemned as "monotonous" and ineffective. The singer must so deliver the consonants, the elements upon which the appeal is made to the intellect, as to be understood, yet take care not to destroy or injure the legato; the speaker does not concern himself with the preservation of the legato style of delivery.

English in Song

HOW TO USE the English language in song should be (though it often is not) one of the chief concerns of the vocalist. As a well-known American vocal teacher said, "It is the tone that 'gets over,' that is, reaches the audience in the back of the house, that counts. Of what use is it to make a beautiful tone if half use the power they cannot hear it?" Yet the truly "beautiful" tone always has "carrying power." This element is involved in its "beauty." It may be said that only the singer who so pronounces as to make the words—the intellectual and emotional content of the verbal text—plain to the interested listener really counts in public work. Of course, we omit from this category the singing of a few numbers written by composers of the old Italian school and their imitators, to be sung largely upon one vowel and, in certain modern pieces, written to be "vocalized." Here the interest centers on the pure beauty of tone, on agility in the delivery of runs, "passages" and vocal "ornaments," and on the skill shown in "coloring" the vowel.

The Verbal Message

BUT THE FACT remains that where the verbal text having a message to deliver, it is the business of the singer, if he wishes the reward of the genuine artist, to "sing sense." That is, he must see to it that the message of the author is as well as that of the composer.

Pronunciation of words in the English language, like their meaning and spelling, is in a state of constant change. Take the word "Dictionary." At one time there was an accent upon the first and third syllables. Later certain rules required the omission of all accents except that upon the first syllable. Some teachers require a percussive "c" in the word "often." Others permit "often." One instructor would be much disturbed about a fine distinction as to the correct sound of the vowel in the word "earth." Others differ as to the sound of the second syllable of the word "people."

But the vocalist's task in this matter is a practical one. The derivation and history of words and the marked differences among so-called authorities and local customs regarding pronunciation need not distract him. He must have principles to guide him. He cannot follow any merely individual or local prejudice. It is for him to make a careful choice of the accepted and latest dictionaries and to modify, if necessary, his declarations by

The Singer's Etude

Edited for February

by
FREDERICK W. WODELL

It is the Ambition of THE ETUDE to Make This Voice Department
"A Vocalist's Magazine Complete in Itself"

The Use of the English Language in Song

By Frederick W. Wodell

the present usage of a number of the leading speakers and vocalists from cultural centers.

Fundamentals

THESE "authorities" may well be subjected to analysis and criticism according to the following principles:

1. That pronunciation is good for singing which permits the use of the roundest, fullest, noblest vowel tones possible.

2. That pronunciation is good for singing which interferes as little as may be with the continuous flow of tone upon the vowels.

3. That pronunciation is good for singing which allows the following Principles Nos. 1 and 2, nevertheless gives to the consonants of the word sufficient duration and strength to permit the verbal outline to be listening ear.

Of two permissible pronunciations of a word, that which gives the best opportunity for exhibiting round, noble vowels is to be chosen.

It is permissible and desirable to "broaden" the vowels in singing for the sake of improvement in the quality and volume of tone, but never to such an extent as to rob the vowel of its individuality. It must not be mistaken for some other vowel.

"Towel" quality and vowel "color" may be considered as two different things. A good singing tone on a vowel has at least four attributes: it is (1) agreeable; (2) clear; (3) round; (4) steady.

A singing tone on a vowel, well possessing all these attributes, may sound at one time "sorrowful" (dark) and at another time "joyful" (bright), according to the feeling to be conveyed by the singer to the listener.

Through the VOWELS the appeal is made to the auditor's feelings; through the consonants it is made to his intellect. Thus, in vocalizing when no consonants are heard, a message may be delivered to the listener with more or less definiteness so that his heart is stirred; but the consonant elements must be made clear if he is also to receive a message for his mind.

"Getting" the Low Tones

THERE WAS in the case of Lilli Lehmann, one of the world's greatest singers, a properly directed development of the voice, of the vocal organ upon the physical plane and of the mental and emotional endowment.

She was first trained as a "coloratura" soprano. Before the end of her long career on the operatic stage she was recognized as an admirable exponent of dramatic roles, especially those of the Wagnerian music dramas. At first her vocal instrument was required to give her the breadth and weight of tone proper for naturally. It was allowed to grow young without an attempt to force the tone to a state of volume and power. We know this to be so because, starting as a coloratura, her voice, when singing the

Pitch can be sustained indefinitely upon certain consonants, as M and L. In a certain sense these are "vowels" and should be managed as such. Pitch can be sustained momentarily, upon certain other consonants, as B and D.

The Consonants

FOR PURPOSES of pronunciation in song a consonant which can be sung should be sung. Its strength and duration depend upon the varying requirements of the verbal and musical text and upon the particular meaning and feeling to be conveyed. Consonantal management and modification is an effective means of giving the tone "carrying power," preserving the legato, and "coloring" the tone according to the message to be expressed.

"Diction" in song is not the semi-mystery which some would appear to wish to make it. The study of a good dictionary and of the common usage regarding pronunciation among cultivated persons is an important step toward mastery of the subject. A study of the vowel and consonant elements of the English language and their use in singing, according to the principles and suggestions herein expressed, is another valuable step.

The singer cannot deliver a message which he does not possess. To sound simply combinations of syllables on certain pitches furnished by a composer can mean little to the auditor. The mere exercise of "pretty tones" of extremely high or low notes may tickle the ear, astonish for the moment, and incidentally minister to the vanity of the performer—and that is about all.

Given the possession of a clearly defined message, an "accepted" voice-quality, an "accepted" pronunciation, correct tone-coloring, with variations in tonal power, the feeling for time with its accompanying play of accent and stress, and an understanding and mastery of the artistic use of volume and consonant, the singer can with good reason expect satisfactory results in public performance.

the Low Tones

lowest soprano roles, still retained a musical quality.

The acquisition of power, of breath and weight of tone in the lower part of the range of voice, is of especial importance to the coloratura. But, as in the case of the development of the soprano voice, there should be no forcing or driving of the tone in the attempt to secure power. Power, when it is not driven for the career, of this condition the operatic stage furnishes too many examples.

Vocal Limits

THE LIMITS of range and power are set by Nature, and no "art" of man, no "method" in the world, can drive a contralto voice out of one which is by

nature the "mezzo-contralto" type. This, or ought to be, a "common-place" among vocal teachers and students; yet, judging by the sounds emitted by certain public singers, the idea that power of tone on the lower pitches of the voice can be "compelled" is still governing the work in some vocal studies. Extraordinary breath pressure, with consequent unnatural resistance at the throat is employed by some in the effort to broaden the lower tones.

The art of "singing on the breath" is as necessary for the development of low tones as it is for the development of high tones. There is a low pitch in every voice beyond which, in a descending scale, true tone is impossible. The voice will not "sound."

The Breath Problem

BEFORE that point in the descending scale is reached, the problem is to so manage the breath as to permit and support the setting into vibration of as much "substance" (vocal cord) as possible. If the "throat" is held too loosely (imperfect use by the cords of the air from the lungs) the voice is weak and weak. If the breath pressure is overstrong, the throat involuntarily "squeezes" and the tone is "jammed," becoming thin and metallic.

If, however, the throat is held just loosely enough to permit the use of as much of the vocal cord substance as possible for the pitch desired, yet not so much as to allow the escape of any breath unconverted, and if the breath pressure is skillfully adjusted so as not to send the breath too strongly and thus bring about a condition of rigidity in the throat, the vocalist is said to be "singing on the breath" and "floating" the tone. Under such conditions he will secure as broad a fundamental tone as is possible for the vocal instrument.

It is to this added a skilled use of all the resounding resources of the voice, particularly those of the lower throat, pharynx, and chest, and the singer will produce the broadest, fullest, most resonant low tone of which his organ is capable.

How Get the Student to Work

EVERY teacher who is worth his salt is a student of human nature. He has to be if he is to get satisfactory results in his teaching. The cut-and-dried way of giving exercises from some book or books, the teaching of a "method" without careful study of the individual needs of each student and without adaptation of exercises from time to time as those needs change with the pupil's physical, mental and emotional development, is a type of instruction, once so prevalent, is now considered out of date.

It cannot be taken for granted that every pupil who begins taking lessons has had his attention called to the subject of study. It is for the teacher, therefore, to open his work with a new pupil by calling attention to the nature of the study to be entered upon.

Pleasure in Study

MOREOVER, he must be brought to an attitude in which pleasure in study is a thing. Nothing worth while can be gotten from a pupil who is not genuinely interested. Among the items which may be included in the attempt to arouse the pupil's interest may be mentioned the fostering of friendly relations between teacher and pupil. Usually a student is not much interested in working with a teacher he does not like. The more the teacher has been one of considerable reputation and has something the student very much wants, there has been sufficient motive for keeping up interest in the lessons.

The old-fashioned (and perhaps we may say, European) type of music teacher who rapped the knuckles, threw books at the

THE ETUDE

head of the pupil or took a sort of satisfaction in sending high-strung girls in tears out of the room, does not obtain among the majority of music teachers, because the young Americans of today of either sex will not stand it.

Now it takes force of character and wisdom on the part of the teacher to set up friendly relations with the pupil and at the same time keep such control as will insure respect and the proper obedience. But it is worth the character-study and effort involved.

Stimulating "Desire"

CLOSELY allied to the problem of arousing interest is that of stimulating "desire." Here, as in every other relation, each pupil is a separate individual to be cared for. What object has the pupil in studying singing? What does he desire to be and to accomplish? If his desire has limited or unworthy bounds, the remedy is the teacher's hands. Is it to "make money"? Not necessarily an unworthy ambition, but ought it to be the controlling factor? Is it to gratify vanity, a love for the admiration of the masses of others? Neither is this objectionable within proper limits if used by the teacher to develop ambition and get work done; but always it should be subordinated to the higher purposes.

A Conversation About the Singer's Practice Period

The Parlor-theater:

A Vocal Instructor.

Pupil:

James Romano, sixteen years of age, wealthy; has a light, naturally high, coloratura voice, a gift for florid singing but little depth of feeling.

Marie-Louise, a young Western gardener, possessor of a naturally strong, but crude lyric voice. Really wants to "know how," but with little temperamental endowment and less musical background.

Myra—seventeen years of age, fair, large, pligmatic, good-tempered, determined to become a professional singer if it takes many years to accomplish it. Has a naturally sweet voice of contralto timbre, but a present defective compass called "short." Michael—eighteen years, baritone. Celtic origin; would rather sing than eat; considerable emotional power but inclined to tire quickly of detailed technical study; thinks well of the "almighty dollar," and would like to be a Werrenrath or Gorgonzola.

The Conversation

Instructor—What is the chief end of the Practice Period?

Jane—I have often wondered about that.

Michael—The beginning, sir.

Instructor—Martin, what does Michael mean?

Martin—I think Michael means that it is most important to begin practicing with the right idea in mind.

Instructor—How then would you begin to use the practice period?

Martin—I should want to decide how long I should practice.

Instructor—If one wished to work from New York to Portland, Maine, and left the Metropolis headed west, the longer the daily ride he gave to walking, the better is that so?

Myra—But would not starting westward be to take the longer route?

Martin—But if one is headed in the right direction, one can accomplish his object in a comparatively short time.

Instructor—Then, what really is the object of "practicing"?

Jane—To learn the exercises given by the teacher.

Instructor—Myra, what do you understand by "learning," an exercise?

Myra—I think that when I have gotten the pitches and the time correctly I have done pretty well.

Is it to gain a feeling of mastery, the satisfaction of being able to "do" that which gives power over others, or enables one to excel? This is said to be the real "work motive" of many heads of American business firms.

A Precious Aid

THIS DESIRE of control is one of the most valuable aids to the teacher who keeps it alive and uses it to the fullest extent short of obscuring a yet higher motive.

This higher motive is based upon a consuming love of beauty and of truth as shared in fine vocal music, and on a wish to share it with others through singing in the most artistic and effective manner possible. Here is the supreme desire for the vocal student—one which, if possessed only in the germ, or mixed with one or more of the other motives mentioned or possible, ought always to be kept to the forefront by the teacher.

Rules and regulations for lessons and practice periods are all very well, so far as they go, but when the real "desire" of the "I want to," is aroused and kept strong in the pupil, rules and regulations are not needed as compelling forces but merely as guides to the most profitable use of time and effort.

Instructor—I fear that Myra has made an unintentional confession of weakness as to pitch and rhythm. Has Myra fully aroused the vocal desire?

Michael—One ought always to think of the tone-quality.

Instructor—(attacking the question from another standpoint) How is a habit formed?

Martin—By doing the same thing in exactly the same way over and over again, and a great many times.

Instructor—If you know it is wrong to perform a certain act, which do you find the easier repetition of that act, the first or the twentieth?

Martin—The twentieth time to be sure!

Instructor—Will anyone now say what one should think about just before beginning a practice period?

Jane—How to get the notes to come more quickly and evenly.

Michael—How to make tones big and full of feeling.

Martin—How to sing in time and get bigger low notes.

Martin—How to get the high tones with more ease; and how to make people wish to hear you sing.

Instructor— Bravo, my children! But I will ask you, does one ask the pony to draw the load of the well-grown cart-horse?

Martin—Of course not.

Martin—I suppose, sir, you mean that as we are not advanced pupils, we ought to think of those things which come first in learning to sing?

Instructor—Who will say what is the first thing to be secured by the voice student.

Michael—A good tone.

Martin—An agreeable quality.

Myra—Sweet tones.

Instructor—It is well. At last you have arrived at some of the fundamental items of vocal practice. Do not open your

(Continued on page 148)

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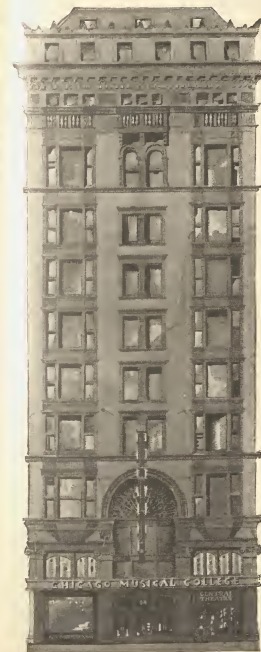
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FROM an appreciative reader of *The ETUDE*, in a town of the Middle West, we recently had this message:

"I hope that *The ETUDE* editor will assign, or that you will find the time to write, an article with some such title as 'The Organist's Etude' for the benefit of most of us myself who have to play the church service on a piano. I have difficulty in finding music for this purpose which is devotional in character and yet neither trite, hackneyed, nor too severe for the average small-town audience. Sometimes I get pieces from *The ETUDE*, like *Jesus in D*, by T. D. Williams, which go very well. I think that an article along this line would be of interest to other readers."

It is encouraging to be able to help people who already show evidence of helping themselves as does the author of the above letter. First, he appreciates that the music used for this purpose should be "devotional in character," and yet he is not willing to allow himself to fall into the rut of using just a few hackneyed pieces. Second, he has begun to search diligently for pieces to build up a suitable repertoire and has already found a few. Without doubt, a more extended search will result in adding many more which satisfy his sense of fitness and excellence.

There is one point, however, on which he must be gently admonished. He should stop feeling sorry for himself because he has only a piano to play. The piano, though it lacks the grandeur, the power of sustained tone and the variety of tone-color possible to a large organ, is nevertheless a wonderful instrument, capable of expressing all varieties of sentiment when skillfully handled. Since, in leading congregational singing, its executive tone is essential to define the rhythm much more sharply than the organ, it is much better able to secure good "attack" and keep the voices together. The thing which it most lacks is a true cantabile effect—is not missed, for that is supplied by the voices themselves.

Negative Virtues of the Piano

THE PIANO has a number of what may be called negative virtues. These are best appreciated by those who have had the longest experience with large organs. It is not the hundredfold possibilities of sudden and embarrassing derangements of the mechanism, such as the "ciphering" of a note (the continuation of the sound after the key is released); it is not a blowing-mechanism, either electric, hydraulic or human, to get out of order; if once in tune, it stays fairly well in tune even at widely varying temperatures; the organ decidedly does not; and when out of tune it can be tuned at about one-tenth the cost of an organ-tuning.

By tradition—much less by fact, however, than is commonly supposed—the organ is a sort of sacrosanct instrument especially appropriate to Divine service. This unique distinction is in danger of being lost at the present day, however, through the very common introduction of organs into theaters and "movie" houses. If one is unwilling to accept hard historical facts in the place of flimsy grounded sentiment, there should be remembered that the first prominent use of the organ was not for religious purposes at all, much less for Christian worship, but at the old Roman gladiatorial shows and other worldly entertainments. The well-known painting of St. Cecilia (the patron saint of music) sitting at an organ and accompanying her own singing is an anachronism which is recognized by scholars as having arisen from a mis-translation of the old Latin account of her. It was taken to mean "St. Cecilia sang hymns to the sound of the organ," whereas the true reading is, "St. Cecilia, at the sound of the organ, began singing hymns." Rendered into terms of our present-day existence, it might be expressed thus: "St. Cecilia, being annoyed at the sound of the jazz orchestra near door, shut the windows and began singing some good old Gospel hymns."

If one wishes to cheer his imagination by some worthy historical sanction for the

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The Piano for the Church Service—What to Play—How to Play

By Edwin Hall Pierce

use of the piano in sacred music, let him think of it as a modern equivalent for the harp of King David, the psalmist.

Dance Rhythms Taboo

NOW, IN regard to what to play, the literature of piano music is so incomparably rich that there ought to be no difficulty in choosing suitable pieces. It is easiest simply to give a little warning as to what to avoid. Any tune which is associated with secular words and any piece which has a dance rhythm, similar to dances familiar at the present day, such as the fox-trot or the waltz, must be strictly taboo; likewise any piece which contains a strong element of purely technical display. Some of the ancient dance-movements, however, such as the saraband, gavottes or bourrées of Bach or Handel, may be used without compunction because they no longer contain any suggestion of the dance, to modern ears, and are worthy and dignified compositions.

Aside from the accompaniment of hymns and anthems, the principal types of music called for are the Voluntary, the Postlude and the Offertory, which in Protestant churches is a piece played during the collection of the offering. In Catholic churches, something quite different, as it forms part of the ritual. The Voluntary should generally be a piece of somewhat quiet and meditative character, though on certain special occasions, such as Christmas, Easter or "Children's Sunday," it may be of a more lively and joyous nature. The Offertory is generally a short piece, neither too tender nor too grand, which should be chosen discreetly with regard to the usual time needed for taking up the collection in the particular church in question. The Postlude is generally of a livelier character, though it should retain a certain dignity and must never be frivolous. On special solemn occasions one should be judicious to choose a number which will not jar with the prevailing mood of the worshippers. If the player is skilled in improvisation, an improvisation based on the melody of the last hymn sung will often prove highly appropriate.

As I have said, the repertoire of the piano is unlimited, and search will reveal a constant and charming supply of appropriate pieces; but for the benefit of those who may not as yet have accumulated a sufficiently large library of music, these few books may be quite helpful at the start: *Piano Voluntaries*, by Ashford, and *Sunday Piano Music*. For those more advanced, very many of the movements from Beethoven's sonatas, used whole or in part, will be found excellent—the slow movements for opening Voluntaries and the allegros for Postludes. Many of MacDowell's shorter pieces make excellent Offertories.

From the Masters' Albums

IN *The Bach Album* (Heine) the *Sorabundas from the First French Suite* and the *Fifth English Suite* make excellent Voluntaries; so does the aria *My Heart*

Ever Faithful. The *Bourée* from the *Third Suite for Cello* and the *Gavotte-Rondo* from the *Sixth Violin Sonata* make good Postludes, while the *Menuet* from the *First Suite for Cello* makes a very pleasing Offertory. On the other hand, in this same book, such pieces as the *Gigue* from the *First Partita* or the *Prélude* from the *First Suite for Cello* make a very pleasing Offertory. On the other hand, in this same book, such pieces as the *Gigue* from the *First Partita* or the *Prélude* from the *First Suite for Cello* make a very pleasing Offertory.

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About Congregational Singing

By Albert Cotsworth

Part II

The Theological Trend

THIS "LITTLE" perspective which leaves the "Oh Master" idea supreme as contrasted with the "Dread Sovereign," for an evening hymn, and "Come Now, Lord," for a Morning Ave Maria, and "Think That We Must Die," is a fair indication of the theological trend. But, strangely, in the withdrawal of the terror of an angry God something of the ease which goes with the comfort has been lost. It is as if the idea of letting "a choir praise God for us" as that of "letting George do it"—which is the way many people unload duty or privilege onto the shoulders of those who allow it.

With better and better equipment for up-and-coming congregational singing the depreciated average in Chicago is noticeable whether one be critical, sad or merely observant. Even to the extent of clipping off verses from hymns and reducing the little-number of three hymns in a service to two and frequently to one. A lot of reasons may be deduced, but the one which sort of stays with me is that with the present valuation placed on sermons and eminent speakers the critical faculties expand and spontaneity and enthusiasm, which are emotions, are leashed. Intense thinking and intense emotion clash. Leave out hearty surrender to the joy of praise and the singing in church means nothing.

Ministers' Musical Limitations

MINISTERS are naturally the pivots of a church service. As a rule they come from seminaries where "we regard music as the war department of the church." So far as acquaintance with musical literature and hymnody is concerned, they are fully limited, with few exceptions. Following inclination they run to liturgy and sermon.

It is not believable that if they occasionally stopped the organ after the first verse of lukewarm vocalism, looked over and under their spectacles and asked: "Is that what you can do to show your gratitude to your Master?" that there might be surprise in the result as well as shock.

I suggested it in print once and a true devotee of the church read the comment to his congregation churchly. To his satisfaction they came back at him mightily in sound. But others may maintain that true devotion is not manifested in noise alone, and that the stiller, smaller voice carries higher aspiration. That has been said—but subtlety is not as contagious as a heartiness coming from volume made through participation of all.

Cause and Effect

I ASKED to be definite and less reflective as to cause and effect, my thought just now is that many of my fellow organists do not sense that, after all, they must lead the congregational singing. The minister does not know, the quartet at times does not care, and the choir and director are not much encouraged to believe that the hymns are as important as the anthems. I don't see any thinking in choir lofts but so few of those in the ranks know how things sound down in the pews! I see good, honest, loyal endeavor everywhere; unselfish devotion and sturdy striving.

After a period of steady listening in different churches every Sunday and with fifty years of church playing behind me, I admire my brethren and successors beyond



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words. But in the main the organist has learned to use rhythm everywhere but in hymn playing. If well schooled he is chary of the swing that savors of a Gospel hymn. If unschooled, rhythm has not been acquired, since, if it be not born in one, it is about as difficult a process as students find.

Tone Tells

ORGANISTS also forget that the crowd follows tone or sound, not a stick or waved hands. If the organ tone is firm, steady, opulent and determined, with good pedal underpinning and couplers, it gives the timid, the hesitant, the untrained, the uninterested, a feeling of support, of urge, of command.

I do not wish to enter the matter of following text sensitively save to say that the text room for sentimentality in praiseful church singing. Much more may be said about this. What is important is a lead from the organ or instrument. The playing of the true beforehand should indicate the mood, the manner, the rhythm, the authority. Else, why play it? Wherever this is done the returns are cumulative, for even the careless heed the determined and splen-

did climates and take the tones through the roof and on to the place where honor dwells.

Mr. Moody used to say that many pray more beyond the church crying because the pleas were not earnest enough to carry farther. Perfunctory hymn playing is much the same, and there is a mighty lot of it.

"Captain" and "Mate"

PERHAPS what I seek is that congregational singing will be indifferent. When a thing is good or bad people fight for or against it. When they do not care (may I say—"a whoop?") it is drifting to leavens and the rocks. In this instance the minister is the helmsman and the organist is first mate.

Coming out by that same door wherein I went, as old Omar said, we are creatures of habit, but can change them. Without presuming to dictate, it is easily in the power of ministers and organists to stir congregations and give them a definite chance to build anew. Or, as I told, equally definitely, that the old order changes into a church which does not value fellowship in song.—From *The Diapason*.

Just Remuneration For Organists

THE PENNSYLVANIA CHAPTER OF THE AMERICAN GUILD OF ORGANISTS has started a much needed campaign for better salaries for organists. Those who engineer the affairs of churches are usually good business men, but they fail to realize that it is one of the practical aspects of the church in contributing that atmosphere of inspiration that attracts those who may not be regular church members. The recommendations of the committee organizing and maintaining the choir and in properly playing a church service on most salaries paid today is almost impossible.

This committee, furthermore, feels that the salary of a minister, the salary of an organist and choirmaster should be on a five (5) to two (2) ratio as a minimum. For example, when a minister receives a salary of \$5000 per year, the salary of the organist and choirmaster should be \$2000 per year.

Concerning the "free recital" this committee believes that the day of the "free recital" is past. What an organist sees fit to do in his or her own church position is a matter for him or her to decide, but for a recital to play elsewhere for nothing or even for expenses tends to cheapen the profession and hold the profession up to ridicule.

(Signed) Committee—
Ralph Crichton, Chairman
Harry C. Cook, Jr.
Newell Robinson
William T. Timmings
Edward R. Tourison, Jr.
(Additional copies of this report can be obtained by addressing the Secretary of the Penn. Chapter, James C. Warhurst, Room 403, 1520 Chestnut St., Philadelphia, Pa.)

If church music is to continue to be a

The Choral Organist

By Walter Henry Hall

APPARENTLY the rarest gift possessed by the average organist is the faculty of fully realizing the content of choral music. It is possible to adhere strictly to every mark of expression, and yet fail to grasp the inner meaning of certain anthems.

It is necessary to let ourselves absorb, so to speak, all that we are capable of containing. This may seem fanciful, and would be if we allowed our emotions to run riot. We must control these emotions by the exercise of our judgment.

With this preparation, who will deny the added power of interpretation which is given to those who with heart and mind and soul reverently enter into the atmosphere of inspired words and inspired music? There will come revelations of which we never dreamed. The musician who in this way controls his feelings by the judicious use of his reason, and yet who will allow his reason to cloud the legitimate flow of his emotions, has made good progress in the interpretative art.—*The Diapason*.



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Organ and Choir Questions Answered

By HENRY S. FRY
Former President of the National Association of Organists, Dean of the Pennsylvania Chapter of the A. G. O.

Q. I am very much interested in your answer column which appears in THE ETUDE each month, and wish to ask the following questions: 1. How can I educate a congregation to sing? 2. How can I educate a congregation to sing? 3. How can I educate a congregation to sing? 4. How can I educate a congregation to sing? 5. How can I educate a congregation to sing? 6. How can I educate a congregation to sing? 7. How can I educate a congregation to sing? 8. How can I educate a congregation to sing? 9. How can I educate a congregation to sing? 10. How can I educate a congregation to sing? 11. How can I educate a congregation to sing? 12. How can I educate a congregation to sing? 13. How can I educate a congregation to sing? 14. How can I educate a congregation to sing? 15. How can I educate a congregation to sing? 16. How can I educate a congregation to sing? 17. How can I educate a congregation to sing? 18. How can I educate a congregation to sing? 19. How can I educate a congregation to sing? 20. 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TIME-KEEPING is a difficulty that all musicians have to overcome, particularly violinists. The player's left hand usually marks out a regular rhythm of beats which serves to pin down the right-hand melody; but the violinist has no such assistance. Instead, however, he has an unexpected right-foot which can give invaluable assistance.

Many people object to beating-time with the foot. It is, they say, inelegant and noisy. Actually it need not be so. The necessary movements should be so slight as to be apparent only to the performer himself.

It is doubtful if there is any professional orchestral man who has not more or less efficient system of beating time. Obviously, it is better to use the right foot, for this is firmer, whereas the fiddler is standing or sitting. Whilst practicing, it is advisable to raise the front part of the foot an inch or two from the floor and to bring it down firmly. The heel acts as a pivot for the movement, and is never lifted from the ground.

Some musicians tap the foot downward on every beat. This has the disadvantage of involving twice as much work as is necessary and of giving no clue to one's whereabouts in a bar.

Beat Directions
The proper movements are as follows:
Simple Duple time (as 2/4) down on beat one, up on two.

Simple Triple time (as 3/4) down on beat one, down on two, up on three.

Simple Quadruple time (as 4/4) down on beat one, up on two, down on three, up on four.

Compound Duple time (as 6/8) down on beat one, up on four—or it may be treated as two complete simple time measures; that is, each beat tapped separately. This is advisable in long or slow measures.

Compound Triple time (as 9/8) down on beat one, down on four, up on seven—or it may be considered as three simple time measures.

Compound Quadruple time (as 12/8) down on beat one, up on four, down on seven, up on ten—or it may be taken as four simple time measures.

It will be noticed that the foot falls on the accented beats and is raised on the unaccented. This affords most valuable help in keeping one's place.

This beating with the foot should first be practiced with very simple, familiar music. When some proficiency is gained the movement may be reduced until the foot moves so slightly as not to raise the shoe from the floor at all.

Troublesome Time
Supposing a young violinist finds the time of a piece of music very troublesome and resolves to give particular attention to this one matter. He picks up his instrument to play the awkward piece. Instantly many things claim his attention: the position of his violin, intonation, quality of tone, position of bow, bow-grip, the position of notes on the finger-board, and so on. So many things get some share of his attention that the matter of time can have only a scant measure of care.

What is clearly desirable is some method of study by which absolute concentration can be gained for this one point of time-values. Fortunately there is such a method—though comparatively few teachers seem aware of it. No instrument is necessary, and pitch of notes counts for nothing; the one thing that matters is the relation of the notes and rests. One can sit in an easy chair, to practice it, with a book of music open on the knees.

The right hand should be held in the same position, with the fingers held in readiness for tapping—just as if they were to play notes on the piano.

It is best to count aloud. For every note, a finger taps down on to the book

The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department
"A Violinist's Magazine Complete in itself"

Time-Keeping Tips

By Sid G. Hedges

—preferably just under that particular note; and the finger remains down for precisely the duration of the note. Accents should be marked by additional force in the taps of the finger-tips. For groups of fairly rapid notes it will be easier to use several fingers than one only—just as in real pianoforte playing.

Rests must be justly observed, by the raising of the fingers. In syncope measures, much help can be gained by giving a sharp pressure to the finger which is holding down the syncope note, just as on the otherwise unmarked beats.

Gradually more and more difficult music may be tapped out in this way. Fifteen minutes daily might be allotted to the work, until one's time-keeping ability proves comfortable in advance of his practical technique.

Mastering Groups

Groups of notes—three, four or six, on single beats—give much trouble to the inexperienced student. Not that he does not understand the necessary subdivision of a beat, but he cannot properly judge the speed of the small notes so as to make them exactly fit in. Nothing can so develop this capacity of accurate judgment as finger-tapping, whilst counting aloud. Constant repetition is the key; first with three and fours, then with larger numbers.

MANY INQUIRIES reach the "Violinist's Etude" as to the best way to clean the violin. To use a Hibernicist, the "best way to clean it is not to get it dirty." There is really no need to clean the violin, grime. If, after use, it is wiped off lightly with a cloth to remove the rosin which flies off the bow in playing, the varnish will retain its pristine beauty for centuries.

Human nature is indolent, however, and a large proportion of violin players will not go even to the slight trouble of preserving the beauty and usefulness of the varnish on their violins. Besides this, we have a large number of violinists, usually of the "country fiddler" type, who are possessed with the notion that it is an advantage to let the powdered rosin on their violins until it becomes thickly caked all round the bridge and, to some extent, over the belly of the violin. Why they should imagine that a thick cake of rosin on the top of the violin should improve the tone is past comprehension. The very opposite is true. Accumulated rosin on the violin is a dirt catcher and it attracts moisture. If there is a great deal of it, it must to a certain extent interfere with the free vibration of the belly.

Wipe the Fingerboard

ESPECIALLY it is important to wipe off the fingerboard when through playing. If left on the fingerboard, the rosin will get on the player's fingers making them sticky. It is impossible to play neatly and correctly with sticky fingers.

It is best to count aloud. For every note, a finger taps down on to the book

bers and uneven or compound groups. A five should be considered as a slightly slow three, with a slightly fast two; a seven as a three and a four.

The Thoughtless Composer

But the most efficient time-keeper and sign-poster is sometimes in difficulties for which the composer or arranger of music is to blame. Occasionally a composer's musical notation is as faulty and unintelligible as an author's handwriting. One had example is the first measure of Bach's *Six Solo Sonatas for the Violin*. This would be tremendously simplified if it was changed into four complete measures of the common-sense, thirty-second notes would thus be readily comprehended as eighths, and the last four notes clearly understood as occupying one beat. It would be necessary, besides, merely to alter *Adagio* to, perhaps, *Andantino*. The composer's intentions would thus be undisputed.

To play this music, as it stands, one is compelled to split it up into four parts; and this mental subdivision of awkward measures should always be practiced. So, no violin student need long complain of his inability to keep time. If he practices the finger-tapping perseveringly, and learns to beat time properly with the right foot, such elementary difficulties will rapidly disappear.

Cleaning the Violin

The problem is to clean them and bring out the original lustre of the varnish. People use all sorts of preparations to achieve this result, from soap and water to furniture polish. To use a violin as a household instrument for any purpose whatever is one of the cardinal sins. Many good preparations for cleaning violins are on the market and can be bought in any music store. Some of these are put up in tube form and can be kept in one of the compartments of the violin case. In using most of these preparations it is necessary only to rub a small amount on the patches of dirt and rosin and afterwards polish with a clean dry cloth.

Rosin and Dirt

HONEYMAN, English authority on the violin, gives in his excellent work, "The Violin and How to Master It," the following formula for cleaning the violin: "Fine raw linseed oil, 7 parts; oil of turpentine, 1 part; water, 4 parts." Any angust can prepare this, or the violinist can get the ingredients and mix them himself. When using, shake the bottle well, pour some of the mixture on a cloth and rub rapidly over the violin; then wipe off any particle and rub with another soft cloth.

It does sometimes happen that the rosin and dirt, after a long period of years, have become so firmly fixed on the violin that ordinary preparations will not remove them. In such cases raw linseed oil, to which a small amount of powdered pumice stone has been added, will often prove efficacious. In using the latter, care must

be taken not to rub too vigorously, as there is danger of injuring the varnish.

Occasionally a violin which was used before the varnish had become perfectly dry (badly made varnish does not dry for a long time) presents a sure case on which the rosin is so mixed with the varnish that it is really a part of it. There is nothing to do then but to sandpaper the old varnish off and re-varnish the violin. A violin should never be used until the varnish is dry and hard, for sticky varnish catches rosin and dirt as fly-paper catches flies.

A violin should be re-varnished, especially in the case of a valuable old specimen, only when the varnish is in extremely bad condition. Old Cremona violins are rarely more than a century old, the original varnish is intact and in good condition.

Importance of the Chin Rest

PAGANINI's contortions, which were so mercilessly caricatured during the great violinist's lifetime, were not affected by Paganini for the sake of appearances. In my opinion they were caused principally by an unsuitable chin rest. Abundant as this statement may seem, I feel that I am justified in making it. What, then, is the function of the chin rest, and when did it come into general use? Its function is not to protect the varnish of the violin. The best instruments of the Cremona school were finished long before chin rests were thought of, or necessary. When violinists began to wear the first position, the chin rest could be very well dispensed with. But as soon as violinists began to move into the higher positions on the modern instruments of the left shoulder which she was compelled to make in order to hold her violin in place, was very slight. Yet it was enough to cause her suffering and often great pain in concertos and other movements of length.

The German violinist and composer, Ludwig Spohr, is generally credited with the invention of the chin rest. His invention consisted of a strip of wood along the edge of the violin by means of which the performer could prevent the instrument from slipping away from him when drawing the hand back from the lower positions. As Paganini was born some three months before Spohr, in the year 1784, it is not rash to suppose that Paganini did all his work as a student without any kind of chin rest. He acquired the habits of a contortionist as a boy while attempting to do his extraordinary feats without a chin rest to help him hold the instrument. Ever since violinists know how exceedingly awkward the chin rests have been.

Later in life Paganini made use of the chin rest of the simple kind invented by Spohr. A modern violinist has many varieties of chin rests at his disposal. They are of all shapes and sizes. Yet I am of the opinion that the importance of the chin rest is not sufficiently considered by the student. A violinist selects the shoes he wears on his feet, but he does not always select the chin rest that fits his neck. It matters not how comfortable the chin rest feels to the cheek or jaw. Its enormously important function is to fill the space between the collar bone and the chin so well that an violinist is not obliged to raise the left shoulder to bring it forward. If the violinist cannot lift his left arm hang absolutely relaxed while he holds his violin in position without the support of the right hand, he must give serious attention to his chin rest.

Then he believes that violinists fall to school. So these acts are done unconsciously. Then he learns to mix more intricate activities with the exactitude of executing gradual crescendos and decrescendos, the firm placement of fingers in double-stopping phrases, the varying pressures of closed harmonics—purely automatic.

A Block of Wood

I KNEW a violin student in Paris, an American girl, who could not practice more than half an hour without a cramp in her shoulder and arm. She was very tall and had a long neck. I fitted a narrow block of wood between her violin and the chin plain of the notes in their shoulders. I have, therefore, given considerable thought to this subject and on several occasions have brought immediate relief to the sufferers.

I know a very eminent violinist who had a plaster cast of his face made in order to get a chin rest to fit his jaw. He did well in selecting a rest that was comfortable and did not fill the space. But if the chin rest did not fill properly the space between the collar bone and the jaw bone, he was liable to have an ache in his shoulder with arm and fingers aching, and would get worse and worse in proportion to the ache in the shoulder. There is where the secret of technical facility lies.

It is a matter of chin rests is especially important to women for they play in public with bare shoulders, and consequently must rely entirely on chin rests and on the chin rest to fill up the space. Let a male violinist attempt to play his instrument in his shirt sleeves, and without the lapel of his coat to act as a pad. He will immediately feel how difficult it is to hold the violin.

The female shoulder differs slightly from the male, of course, and a woman's muscles are a little softer and less conscious of a slight constriction, perhaps. But I am convinced that the female students of the violin should give the greatest care to the selection of a chin rest and a cushion that will compensate for the lack of the lapel of a man's coat, so that the male violinist wears.

In nearly every case it is the woman violinist who has complained of the shoulder pains. —CLARENCE LUCAS, in the *New York Musical Courier*.

Before Calling the 'Cello Doctor

By Caroline V. Wood

Does your 'cello rattle atrociously at times? Perhaps you have some buttons on the front of your clothes against which the 'cello rattle when you play. Or the front or back of your instrument may have become unglued at some spot. Again, the small strip of wood over which the strings pass at the top of the fingerboard may have become unglued.

Does the tone of your instrument seem somewhat muffled? The sounding post may have fallen down or slipped out of place. Perhaps the wire wrapping on one of your strings has broken in several places and the string is almost ready to break. A new string will often help.

It may be that the bridge has slipped loose. Bear in mind that the tone of a 'cello is improved if the bridge stands very slightly backward. It should never slant forward. Care, however, must be exercised in adjusting the bridge, to prevent its falling down.

The Price of Freedom

By Hope Stoddard

"The aim of the violinist should be to relate as many as possible of his movements to the sub-conscious. At first he must concentrate his mind on the bow, horizontally, his bow at right angles to the strings, his fingers erect on the finger-board. Then these acts are done unconsciously. Then he learns to mix more intricate activities with the exactitude of executing gradual crescendos and decrescendos, the firm placement of fingers in double-stopping phrases, the varying pressures of closed harmonics—purely automatic.

A Specialist

If this matter were purely a theory of mine it would hardly be worth more than a passing thought, as I am not a violinist in any sense of the word. But during my long experience as a conductor and a music critic I have often heard violinists complain of the pains in their shoulders. I have, therefore, given considerable thought to this subject and on several occasions have brought immediate relief to the sufferers.

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